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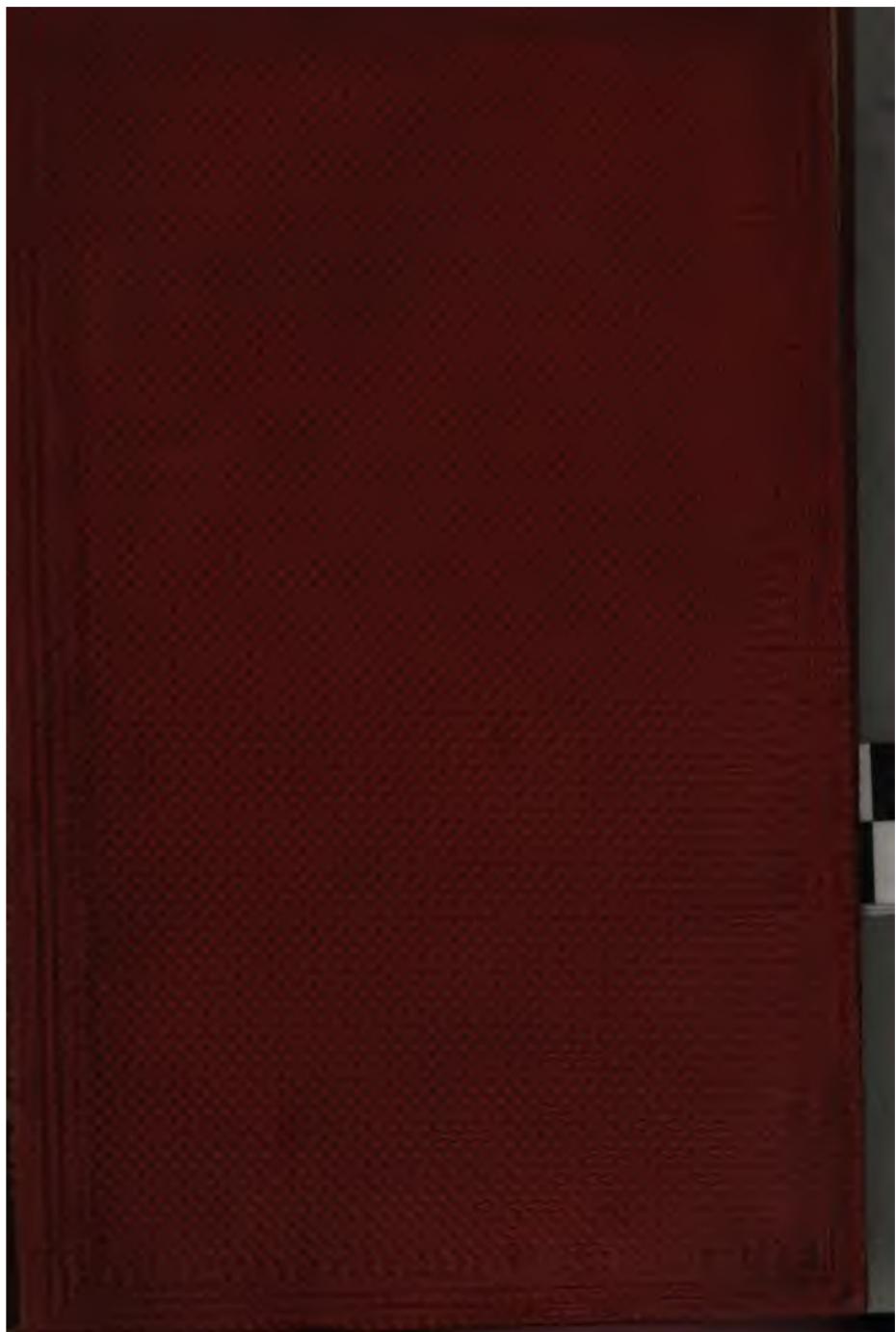
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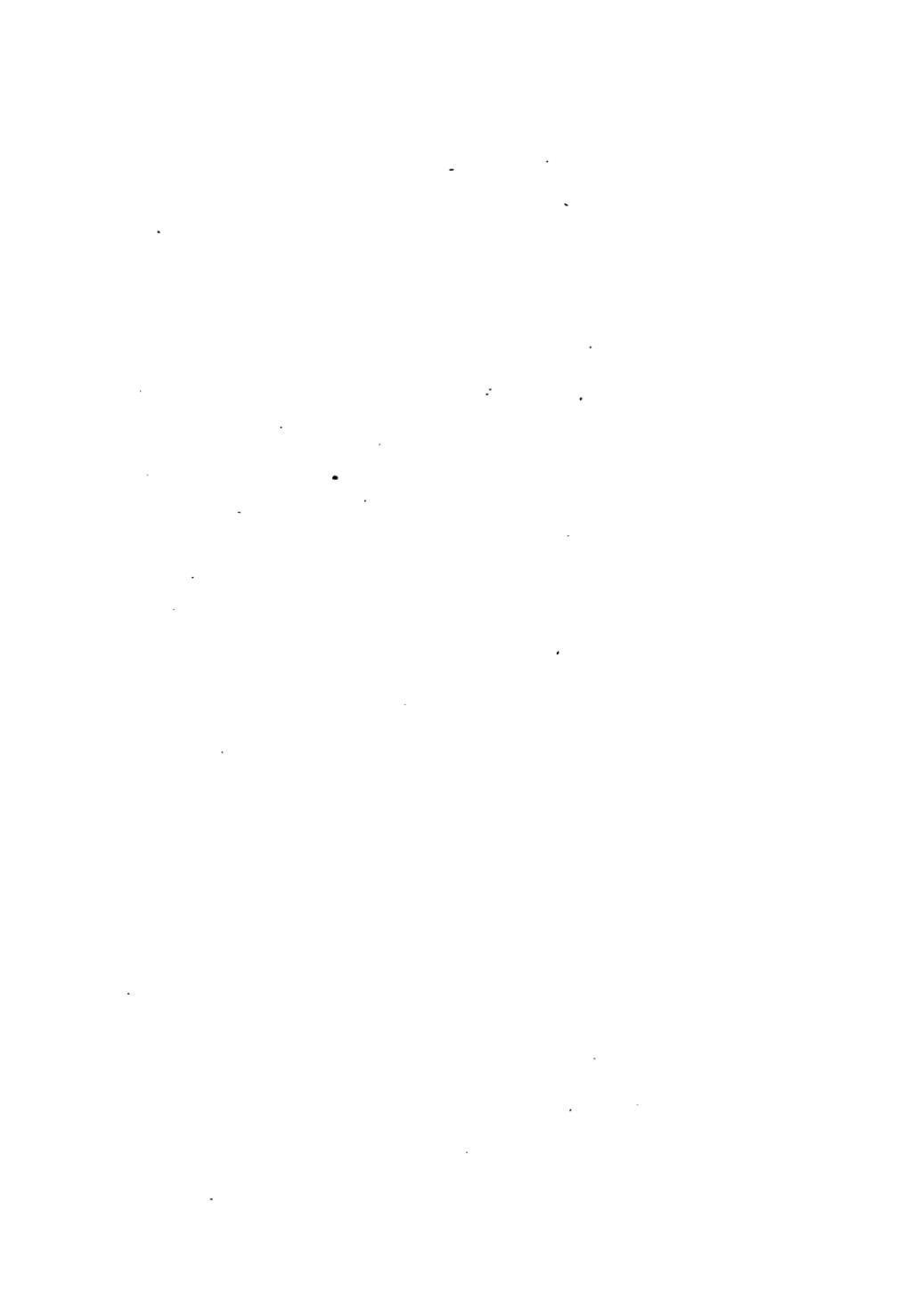
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A LONG VACATION

IN

CONTINENTAL PICTURE GALLERIES.

A LONG VACATION IN
CONTINENTAL PICTURE GALLERIES.

BY

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COVENT GARDEN.

INTRODUCTION.

THE following notes were chiefly made during a four months' tour, from July to November, 1857. A foundation for them had, however, been laid in a previous tour of three months, in the earlier part of the same year, over much of the same ground. The earlier and shorter tour was confined to Italy alone.

All the notes were made from personal observation on the spot, jotted down, with the number of the picture, then and there. The German galleries were worked up into their present condition before the tour ended. The Italian galleries remained in pencil and embryo till the early part of the present year.

The writer had the advantage of carrying Vasari (Mrs. Forster's translation, published by Bohn) about with him; and the simple old biographer, as *naïve* and fresh as Herodotus, was of the greatest use and pleasure. Since his return to England, he has been able to use him in his original dress, in Lemonnier's excellent Florentine edition.

He is also indebted to many of the local guides

and catalogues: in some places—as at 'Dresden, Vienna, Berlin—very good. But to buy all these local catalogues is expensive to the tourist: to carry them all is burdensome and cumbrous. Moreover, they present everything on a dead level: they give the name and subject of *every* picture; they give no prominence to any; there is no relief.

To Murray's *Handbooks* he is also greatly indebted; not merely generally as a traveller, but as a visitor to picture-galleries. To their extracts he owes his first acquaintance with the notes on pictures now in Belgium by Sir Joshua Reynolds, which he has since read through in their original form. His obligations to other writers are acknowledged *in loco*.

To Ruskin and Kügler much must be due unconsciously and implicitly; for they have leavened the whole lump, and to some extent educated the whole of that young generation to which the writer belongs. He is not himself deeply read in either, and has only known Kügler's book since this last Easter: but much that passes from mouth to mouth, and floats on the surface of general conversation, has clearly originated from the solid judgment of the one, or the impassioned eloquence and true feeling of the other.

The aim in publishing these notes has been, to supply to the general traveller in a portable and cheap form, something a little fuller and fresher than the notices in Murray's *Handbooks*, a little less abstruse

than Kügler. If the artistic part of Murray had seemed as good as the wonderfully accurate information on inns, routes, and battle-fields—if the æsthetic element had seemed as well provided for as the historical, topographical, geological, antiquarian—the present notes would not have been printed. Nor would they, if Kügler had written in a more popular style, and had published in a less expensive form.

The writer has endeavoured to criticize in no exclusive spirit; to appreciate excellence of every kind. At the same time he has wished to see with his own eyes, and to write,

Nullius addictus jurare in verba magistri.

The first step towards understanding a man, seems to be to look at him from his own point of view; and never to condemn him, because he has not the merits of another. To see no grandeur in Rubens, because his flowing outline has not the symmetry of Raffael, nor his liberal colour the depth and warmth of Titian—to find fault with Gian Bellini, because he has not the freedom or science of Michael Angelo—to despise even the minute reproduction of Gerard Dow, because it has none of the energy of Tintoretto—to carp at the dryness or harshness of the Van Eycks, because they have neither the suppleness nor softness of Andrea, the grace of Correggio, nor the glow of Giorgione—to forget the wonderful truth of Hol-

bein, because his fac-simile portraits have neither the romance of Titian nor the penetration of Leonardo—to think, in short, little of one man, because he has not the soul of another—involves in the first place a complete loss of all the enjoyment that a wider range of taste would give, and moreover displays an absolute ignorance of the first principle of all excellence and all originality—do your best, and dare to be yourself.

Pictures of every school and every kind are noticed freely ; from the wish that none might be missed which could be at all worth looking at, rather than that all should be omitted which were not decidedly fine. Still the traveller will find that much time has been saved by omitting all really inferior works, going straight to the best, and proceeding systematically round the room.

Rugby, June 29th, 1858. .

A LONG VACATION

IN

CONTINENTAL PICTURE GALLERIES.

LILLE.

HOTEL DE VILLE, MUSÉE WICAR.

ONLY on Sunday open to the public; but by applying to the Porter, can be seen at any time.

Especially notice—

677. Raffael. Head of an Old Man. Great delicacy of execution—might have been a Francia for its style, but probably is by Raffael.

741. Raffael. Holy Family. Carefully done; the paper cross-lined in squares of less than an inch, as if for a pupil to copy. The Madonna is thoroughly Raffael's, especially in the upper part of her person.

There are several other sketches of Raffael's, chiefly Madonnas, with lengthened, softened, weak faces,—the actual defects of which his better pictures give hints.

251. Monks' Heads, by Fra Bartolomeo. Affectionate and devoted, but very monkish.

265. Francia. Several small religious pieces—a row of Madonnas; all very minute, but hardly promising the beauty of his St. Stephen in the Borghese Gallery at Rome, or of other highly finished pictures of his.

762. Salvator Rosa. A vigorous, rough head.

399. Masaccio. A head of great character, clear mind, and strong will; sadly faded.

406. Masaccio. A grim, hard, firm-set old man. Capital execution, but with great labour, and hardness of style. Compare it with one just opposite by another Florentine (80 years later), No. 12. Andrea del Sarto.

a firm face with great intelligence—most masterly; perfect effect with the softest touch.

13. Andrea del Sarto. Holy Family. The same soft, deep eyes in this sketchy Madonna that we find in all his most finished pictures, and that he found in his wife.

There are some Architectural Drawings by Michael Angelo; and a great many sketches by other artists, but hardly worth looking at.

GHENT.

CATHEDRAL DE ST. BAVON.

As you enter by the west door you will find in the Fourth Chapel on the right hand,—

Jansen. A Pietà; not free from affectation (*e. g.*, the Magdalen, and especially her left hand playing with her drapery), but not without force and expression.

Fifth Chapel.

Porbus (his name is at the bottom, *Pictor et inventor*, 1574). Our Lord in the midst of the Doctors. Full of evident portraits, yet the expression of the faces fairly subservient to the scene and story. Notice Charles V. with his dog, and Philip II. The son inherits the father's large lower jaw, but heavier still, and with less modelling; and the upper part of the face showing far less penetration and activity of mind. The face of 'the child Jesus' is good; and throughout the picture, the colouring is harmonious and the drawing is distinct. On the left shutter is the Circumcision of our Lord; on the right, his Baptism.

Eleventh Chapel.

In this chapel is one of the most thoughtful compositions and most careful paintings ever produced—part of the masterpiece of the Brothers Hubert and John Van Eyck. The design and composition were Hubert's, but he died before it was finished in 1426. John completed it in 1432. The subject is—The Worship of the Spotless Lamb. The conception is from the Book of Revelations, but yet is not borrowed definitely from any passage therein, for it

is not an accurate illustration of either Ch. v. 6—14, or of vii. 9—17, or of xiv. 1—5, or of xix. 6—9. Nor yet is it truly a combination of any or all of them, as in the hands of Giotto it probably would have been. It is true, neither ideally nor really; but still, though very material, it is a noble work. In the centre is the Lamb, beautifully drawn and coloured, standing on an altar with a close crimson cloth. From his breast flows the stream of his blood into the sacramental cup. On the altar-cloth is written (from John i. 29), *Ecce agnus Dei qui tollit peccata mundi*. Close round the lamb is a company of angels, with glowing rainbow wings, but heavier than they should be. One set is of peacock's feathers. The angels furthest back on our left hand hold the spear that pierced our Lord's side, the nails, the cross, the crown; those on our right hand, the long reed with the sponge, the scourge and the pillar, and the reed that was put in his right hand.

At a little distance approach four groups from four quarters; on our left hand above, bishops and founders of religious orders; below, the prophets and patriarchs and saints of the Old Testament. Especially fine are David and Solomon. David has a world-worn face, but with traces that in youth he had been 'ruddy and of a fair countenance.' He is in a white robe with an evergreen crown. Solomon wears a blue robe. His face is dark and mournful, for he has 'seen and searched through all things,' and has found that 'all is vanity and vexation of spirit.' Of the four greater prophets, the lowest (Daniel) is perhaps the best done.

On our right hand, above, are the virgin martyrs and the female saints; Saint Agnes, Saint Barbara, and others, may be identified. They are good; but, like the angels, want the grace and delicacy of Fra Angelico, the saintly and unfleshly lightness.

Below are the Apostles and the Fathers. The young beardless St. John is good—a tender and devoted face. Good, too, is a bishop with a blue skull-cap just showing under his mitre, and another with a red cap. The painters' own heads are said to be introduced in the upper and back part of this group—John in a cap of ermine, Hubert of brown fur. The male heads throughout have great individuality of character and great force of expression. The female are less good, and with less variety. All are most minutely finished, as conscientiously as portraits in a miniature; which many of them doubtless really

are. The buildings in the background are a prosaic rendering of the New Jerusalem—*bond fide* Flemish fac-similes.

‘The landscape is well coloured,’ says Sir Joshua: and though it is by no means in the highest style of landscape painting, for accuracy of detail it certainly is wonderful. Even a non-botanist may discover roses, peonies, dandelions, heartsease, meadowsweet, star of Bethlehem, the smaller passion-flower, violets, lilies of the valley, anemones, blue-bells, wind-flowers, and near the virgin-martyrs, the tall, slim, white lily. The vine, too, the almond tree, the cypress, and the palm, are exquisitely rendered. Round the fountain are strewn precious stones. Its waters are hardly ‘clear as crystal;’ and it is only from its inscription that we learn that it is ‘proceeding from the throne of God.’ But the whole picture has great merit for that age, and is at least as free from stiffness in the painting as in the thought. The colours have stood wonderfully well, and show how thoroughly the artists understood the materials and the rudiments of their art.

The colours of the upper picture—God the Father, with the Virgin on one side and the Baptist on the other—are as fresh, and richer. The faces here, too, and the draperies and the jewels, have extreme finish and beauty of colour,—rich, though temperate. The Virgin has true purity of expression, and much beauty, though inferior to many faces of the great Italian masters.

The entire picture performed the Paris pilgrimage: the shutters it once had did not return with the central pictures, except an Adam and Eve, the shutters over the central piece in the top. These are considered by the authorities here too nude to show. The other shutters are now in the Berlin Museum, beautifully preserved.

Fourteenth Chapel.

Rubens’ St. Bavon, which once stood over the high altar. The saint is renouncing the soldier’s life for the convent of St. Amand. It is a somewhat confused but luxuriant composition, with the flowing outlines and full forms Rubens loved to draw; the colouring rapid in execution. The head of the saint is Rubens’ own. The saint is received at the convent door; ‘below is a man,’ says Sir Joshua, ‘who may be conceived to be his steward, giving money to the poor. One of two

women standing by, appears to be pulling off a chain, as if she intended to follow the example before her. The picture for composition, colouring, richness of effect, and all those qualities in which Rubens more particularly excelled, claims a rank amongst his greatest and best works.* The picture has suffered a good deal by time; but it may be doubted if Sir Joshua's praise is not a little too freely given here. This also went to Paris.

Fifteenth Chapel.

The Raising of Lazarus, by the master of Rubens, Otto Vennius (1556—1634). On your right hand are some pretty women's faces, but their expression is not very true to the exigencies of the occasion.

Twenty-first Chapel.

G. Crayer. St. Macaire struck by the Pestilence while praying for those dying of the Plague. The livid colour of the dying is good, and the expression of the mother's face. Poor is the materialism of a fiery curved dart for the pestilence.

Twenty-fourth Chapel.

Rombout's Descent from the Cross. Good for its unity of purpose and effect throughout, but the conception is not original.

In the CHURCH OF ST. MICHAEL 'is, or rather was, the celebrated Crucifixion of Vandyck.' The body of our Lord is fine; and the Magdalen a good conception, humbly kissing (as often) our Lord's feet. The horse is fine, though having a rather theatrical dignity. But time, cleaners, painters and glaziers, have so smirched, obscured, and destroyed the whole thing, that it gives one very little pleasure now.

Next to this is a modern Belgian picture, the Cross brought to the Empress Helena, mother of Constantine; chiefly interesting because the Empress is a portrait of Josephine.

* Sir Joshua's *Tour through Flanders*, vol. ii. p. 253.

ANTWERP.

THE MUSEUM, RUE DES FAGOTS.

Open from ten to three. Entrance, one franc each person ; catalogue, three francs.

265. Rubens' Crucifixion. A magnificent picture—perhaps the best in Antwerp. There is darkness over the whole sky and whole earth, for Christ is dead. It is finished : he has bowed his head, and given up the ghost. 'Then came the soldiers, and brake the legs of the first, and of the other which was crucified with him. But when they came to Jesus, and saw that he was dead already, they brake not his legs ; but one of the soldiers with a spear pierced his side, and forthwith came there out blood and water.'* Undistorted and divine is that dead body, pale in colour, calm in feature, in attitude composed—a great contrast to the tanned skin and struggling limbs of the two thieves. An executioner, having just broken the legs of one thief, is stepping down the ladder. The thief, wild with pain, has torn a bleeding foot from the nail ; and the whole of his tanned and brawny body writhes with pain, as with intense straining he draws himself upwards, crying aloud to a God whose Son he has just now mocked. Even the executioner is appalled at such intense human agony. At Christ's feet is Mary Magdalene—the most beautiful portrait Sir Joshua 'ever saw'—at any rate, with more pity and dismay than any painter but Rubens could have thrown into a face so placid in its shape, so far from sensitive, or naturally an expressive vehicle for strong and sudden feeling. The Madonna's face is good : St. John's the worst in the picture—preposterously red, even allowing for reflection. The horses are good—utterly unconcerned—while every human being in the picture shows some deep sense or other : all, at least, except the spear-man, ruthlessly lifting home. A beautiful contrast is the good centurion, leaning forward, one hand on the other, as he says, 'Truly this was the Son of God.'† The further thief is more resigned, for he has learnt much in this last hour. He too cries to God, but with less anguish and

* St. John xix. 32—34.

† Matt. xxvii. 54.

more hope than the other. There is in this picture all the usual splendour of colouring, with more correct drawing, and far more expenditure of thought and imagination in the original conception, than is usual with Rubens. This picture, and the Descent from the Cross, in the Cathedral, are his most carefully-finished works. This has not been restored, but the other has. 'The whole is conducted,' says Sir Joshua, 'with the most consummate art. The composition is bold and uncommon, with circumstances which no other painter had ever before thought of, such as the breaking of the limbs and the expression of the Magdalén—to which we may add, the disposition of the three crosses, which are placed perspectively, in an uncommon, picturesque manner.' 'It is certainly,' he adds, 'one of the first pictures in the world for composition, colouring, and—what was not to be expected from Rubens—correctness of drawing.' When Sir Joshua saw it, it was in the Recollets, over the altar of the choir.

244. Otto Vennius. The Call of Matthew.

266. Rubens. The Adoration of the Magi. A large and good picture, but hardly a first-rate Rubens. The kneeling figure is good; and the swarthy Moor (always a happy introduction in this subject) very effective. The camels, too, and the ox, are admirably done; and the head of Joseph is good and in nice feeling. But affected and grotesque is the large figure with the red robe, theatrical beard, and impossible eyebrows.

Second Room, Left Side.

268. Rubens. A Pietà. The dead Christ on a stone altar covered with straw. A beautiful and careful picture. In the five faces observe the five distinct and beautiful flesh-tints. The bronzed glow in St. Joseph; the pallor of death in Christ; the wan mother; the rosy hue of the young St. John; the flushed colour coming and going in the Magdalén. The shutters are poor, especially for those who can recall either the print or picture of Domenichino's beautiful St. John.

46. Quintin Matsys. A Pietà (with two shutters, 47 and 49) The dead Christ very meagre, but with great excellence; and, indeed, a dead Christ had better be too lean, as with the older and more purely religious painters, than too fleshy, as with Rubens. The St. John's head is very good, softer than most of the picture. The Mother, too,

is excellent; and the tender face in a crimson turban, handing a small sponge from the background, is less stiff and angular than the others. The Magdalen here again wipes the feet of her dead Lord with her hair, as she had done in his lifetime. Notice the women preparing the sepulchre; and there are others by the cross.

47. The Daughter of Herodias with St. John's Head. The daughter is scraggy, and somewhat theatrical in a quaint way, but a good conception. Herodias is admirable, with her cruel playful triumph over her dead enemy, lightly teasing his right temple with her knife. Herod is excellently conceived; just the self-indulgent, licentious Herod Antipas.

49. St. John (the Evangelist) in the Caldron. Has more of the characteristics of this painter, without his excellences. But in all the three pictures is shown great power of conceiving character, great purity, and considerable humour, with wonderful carefulness of manual execution.

346. Vandyck. A Pietà. The colour sadly gone; but it may be doubted if it ever was a very great picture. The St. John is good, but the rest theatrical. The sunny head of the nearest angel is good; but why that undertaker's mourning scarf?

275. Rubens. Our Lord showing his wounds to St. Thomas. 'The head of Christ,' says Sir Joshua, 'is rather a good character, but the body and arms are heavy. It has been much damaged.' St. Thomas's expression of triumphant inquiry is very fine. St. John is also good.

On the inside of the two shutters are the Burgomaster Nicholas Rokkox and his wife; she looks solid, stolid, and stupid; but he is acutely intellectual. He was a great patron of art, and gave for the altar of the Church of the Recollets, Rubens' great Crucifixion; now 265 in this gallery. The chapel for his family was behind the great altar, and there, in Sir Joshua's time, stood this picture.

Turning now to the right, and going down the other side of the same room—

348. Vandyck. Christ on the Cross. Not much merit in conception, and in colour livid. To see how poor it is, compare it with 281, the same subject, only in Rubens' hands, in the 3rd room.

274. Rubens. St. Anne instructing the Virgin. St. Anne's smile is capital; and in motherly dignity she is

thoroughly one of Rubens' women. The colouring cannot be too highly praised, and it is a charming picture. The Virgin is perhaps a little watery and coquettish. 'This picture,' says Sir Joshua, 'is eminently well painted, especially the angels; the union of their colour with the sky is wonderfully managed. The white silk drapery of the Virgin is well painted, but not historical.' A canon of criticism not so unsound, perhaps, as some recent writers think.

345. Vandyck. Another Pietà—less pleasing, perhaps, than 346. The flesh tints have become sadly blackened, a malady common to Vandyck and Tintoretto; but Vandyck has not the redeeming vigour, the manly style, and powerful conception of the other.

344. Vandyck. Malderus, Bishop of Antwerp.

273. Rubens. St. Francis' Last Communion. A crowded picture, but without much thought in its composition. It is seldom that Rubens will give an emaciated body at all, and it is hard that Sir Joshua should complain of it here, where it is quite appropriate and hardly 'disgustful.' This, too, was in the Recollets in those days.

161. F. Floris. The Rout of the Fallen Angels. A wonderful *melée*; great fertility in conception of devilish forms; hard in style, but very clever. Floris has been called the Flemish Raffael; but between his style and even Raffael's hardest manner, there is scarcely any resemblance; nevertheless, pictures by Floris have been sold as Raffaels, and Frederick the Great bought at a large price (30,000 ducats), as a first-rate Raffael, Lot and his Daughters, by Floris.*

267. Rubens. St. Theresa's Intercession for the Souls in Purgatory. Not one of Rubens' best conceptions; but with good colour and free drawing.

343. Vandyck. Crucifixion—St. Dominic and St. Catherine of Sienna. Originally very dark in colour, and now quite livid. The painter could not trust to the gloom of the sky alone. It is poor after Rubens, and not good for Vandyck. 'The conduct of the light and shadow,' says Sir Joshua, 'is worth the attention of a painter. To preserve the principal mass of light, which is made by the body of Christ, of a beautiful shape, the head is kept

* See Murray's *North Germany*—Sana Boucl.

in half shadow. The under garment of St. Dominic and the Angel make the second mass, and St. Catherine's head, handkerchief, and arm, 'the third.' In those days it was in the Church of the Jacobines, Dominican nuns.

302. Crayer. Elijah fed by Ravens. Not bad—notice the falling mantle and the chariot and horses, dimly painted as a foreshadow of prophecy.

Third Room.

281. Rubens. Our Lord on the Cross. Well-coloured, with a wild and gloomy sky; the drawing is good, and free from all coarse or vulgar fleshiness.

162. F. Floris. The Nativity. Dry and harsh, but not bad.

347. Vandyck. Scaglia, a Spanish negotiator at the Congress of Munster. Tall and courtly, with refined self-conscious face and long taper fingers, just the subject for Vandyck; a capital portrait.

Fourth Room.

283. Rubens. Holy Family. Splendid for colouring; and, if you can put aside the idea that it is meant for the Holy family, very pleasing.

282. Rubens. The Dead Christ in the arms of the Father—the third person in the Trinity hovers above as a dove. Such a material representation of the Almighty seems to us gross and irreverent, and even in Rubens' time must have been a conscious archaism. The Christ is in a stiff attitude, unpleasant to the spectator; though, from the difficulty of such foreshortening, tempting to the painter. The cherubs have been retouched coarsely enough.

Fifth Room.

The paintings here were nearly all bequeathed to the city by Burgomaster Van Ertborn.

S. Memmi. Crucifixion and Deposition from the Cross; with two shutters, which together give the Annunciation. It has great merit in the Illuminated Missal style.

1 & 2. Giotto. St. Paul; and a Bishop towering over a Nun.

11. John Van Eyck. Madonna and Child on a throne, under a canopy, in a Flemish church. A canon, the giver of the picture, kneeling; St. George and St. Donatian, *vis-à-vis*. The drapery is most careful, and there is great character in the faces. The Madonna has a great deal of matronly beauty. Notice the canon's horn spectacles, the knight's chain armour, and the wonderful finish of the bishop's robe. There is a replica of this picture at Bruges.

43. Quintin Matsys. A Head of the Virgin. Very pure and delicate.

42. Our Saviour. Inferior.

9. John Van Eyck. St. Barbara, with her tower. Beautiful finish.

21. Antonello da Messina. Crucifixion. Great merit in the old style; the Virgin's face is very good; careful throughout.

35. Hans Memling. A Bishop praying.

86. Holbein. Erasmus. A capital portrait.

55. Gossaert (often called Mabuse). The Holy Women going with St. John to the Sepulchre. Great feeling, no affectation; shows a beautiful command of colour and love of finish.

The same beautiful finish is shown in another of Gossaert's, hung close by; the subject is obscure. There is great variety of character in the faces.

ANTWERP CATHEDRAL.

The pictures are visible on week-days from twelve till half-past four; and a fee of one franc from each person is demanded immediately on entering.

The best picture there—perhaps the best that Rubens ever painted—is the Descent from the Cross. A splendid composition; as perfect as, and with more concentration than, the Crucifixion in the Museum. The sky is still black and lowering: the Magdalen still at Christ's feet. Her face is very tender, but pale beside the glowing animation of the other Mary. The Madonna is not very expressive. Joseph of Arimathea is (with Sir Joshua's leave) a noble head, full of life and expression. The St. John is very fine, supporting tenderly the pale corpse. The action of the other three figures is very good, especially the old man gently letting the body down, and holding the

sheet in his teeth. All the details, in fact, are good; but the great merit is the whole. There is no irrelevant figure, no useless gesture, no doubtful action, no weak point. The flesh-tints must have been very beautiful, and the colours, no doubt, were once brilliant, and yet harmonious throughout: yet, even if it never had been coloured, it would have been a magnificent drawing. It is possible that Rubens obtained the idea of this picture from another grand work on the same subject—Daniel da Volterra's, in the Church of the Trinità de Monti, at Rome, above the Piazza di Spagna. But there is sufficient difference between the two pictures, and sufficient originality in each, to allow us to give each artist the whole merit of his own work; except that Daniel da Volterra obtained great assistance from Michael Angelo. Even in Sir Joshua's time this picture had 'suffered greatly by cleaning and mending.' But it is probably in a better condition now than when he saw it; more harmonious, less spotty and flaky. 'That brilliant effect which it undoubtedly once had is lost in a mist of varnish, which appears to be chilled or mildewed. The Christ is in many places retouched, so as to be visible at a distance; the St. John's head repainted; and other parts, on a close inspection, appear to be chipping off and ready to fall from the canvas. However, there is enough to be seen to satisfy any connoisseur that, in its perfect state, it well deserved all its reputation. . . . I consider,' he adds, 'Rubens' Christ as one of the finest figures that ever was invented; it is most correctly drawn, and I apprehend in an attitude of the utmost difficulty to execute. The hanging of the head on his shoulder, and the falling of the body on one side, give it such an appearance of the heaviness of death, that nothing can exceed it. . . . The historical anecdote relating to this picture says that it was given in exchange for a piece of ground (belonging to the guild of arquebusiers), on which Rubens built his house; and that the agreement was only for a picture representing their patron, St. Christopher, with the infant Christ on his shoulders. Rubens, who wished to surprise them by his generosity, sent five pictures instead of one. . . . It was undertaken 1611, and set up 1612. All those pictures were intended to refer to the name of their patron, Christopher.'

On the inside of the left door is the Visitation; poor, but good painting. On the inside of the right door is the

Presentation; Simeon is a noble conception, beautifully worked out, still fresh and uninjured by cleaning or by time.

The outside of the door forms, when closed, a single picture—St. Christopher (a fat Samson, 'red and bricky') guided by the lantern of the hermit, whose voice he heard, and light he saw, encouraging him from the opposite bank.

Vandyck is said to have restored the cheek and chin of the Virgin, and the arm of the Magdalen, which had been injured by the fall of the picture, owing to the carelessness of his fellow pupils in Rubens' studio, during the master's absence. When Rubens returned, he at once detected the change, but declared, good-naturedly, that the scholar's work was the better of the two.*

In the other transept is Rubens' Elevation of the Cross; too full of struggle, though as a display of colour and anatomy, very great. But ten such very muscular men would have raised the cross with less than half that energy; there is a supply of labour far exceeding the demand. The swaying of the body is a most masterly stroke; and the whole Christ is very fine, though rather full-bodied. It is a most striking picture, but by no means a perfect one: rather the *coup de main* of a young artist, fresh from Italian studios, to take his countrymen by storm, than the deliberate ideal of a mature master-mind. On the left shutter is a splendid female figure of the Rubens build. The grey horse on the other shutter is fine, but not at all of the modern English thoroughbred type of beauty. The two shutters are a continuation of the central picture. The whole is best seen from a distance, and then comes out with wonderful clearness.

This was 'the first public work which Rubens executed after he returned from Italy. In the centre is Christ nailed to the cross, with a number of figures exerting themselves in different ways to raise it. One of the figures appears flushed, all the blood rising into his face from his violent efforts; others in intricate attitudes, which, at the same time that they show the great energy with which the business is done, give that opportunity which painters desire of encountering the difficulties of the art, in foreshortening and in representing

* See Murray's *Guide to North Germany*, p. 140.

momentary actions. . . . The sway of the body in Christ is extremely well-imagined. . . . The invention of throwing the cross obliquely from one corner of the picture to the other is finely conceived—something in the manner of Tintoret. . . . Conscious of his power of painting horses, Rubens introduced them in his pictures as often as he could. This part of the work, where the horses are represented, is by far the best in regard to colouring; it has a freshness which the other two pictures want; but those appear to have suffered by the sun.

'The central picture, as well as that of the group of women, does not, for whatever reason, stand so high for colour as every other excellence. There is a dryness in the tint, a yellow-ochrey colour predominates over the whole, it has too much the appearance of a yellow chalk drawing. I mean only to compare Rubens with himself; they might be thought excellent, even in this respect, were they the work of almost any other painter. The flesh, as well as the rest of the picture, seems to want grey tints, which is not a general defect of Rubens; on the contrary, his mezzotints are often too grey. The blue drapery about the middle of the figure at the bottom of the cross, and the grey colour of some armour, are nearly all the cold colours in the picture, which are certainly not enough to qualify so large a space of warm colours. The principal mass of light is on the Christ's body; but in order to enlarge it, and improve its shape, a strong light comes on the shoulder of the figure with a bald head: the form of this shoulder is somewhat defective, it appears too round.'—Sir J. R.

Opposite the Elevation of the Cross is a picture by the younger Francke—Christ Disputing with the Doctors; interesting as containing portraits of Luther (with spectacles), Calvin, and Erasmus. It is hard, for the most part, but contains some fine heads. The Christ is poor, and faded, and retouched.

Over the high altar of the choir is Rubens' Assumption of the Virgin; a crowded picture, poor in colour for Rubens; with no originality or beauty, but of great reputation, and certainly showing facility in design and rapidity in execution. It is said to have been painted in sixteen days.

In a small chapel south of the choir is Rubens' Resurrection of our Saviour, spoken of by Sir Joshua as 'an

admirable picture ; but it has lost the brilliancy it must once have had, and the tumbling of the soldiers, added to the fading of the colours and outlines, makes the whole confused. Rubens painted this picture to hang over the tomb of his friend Moretus, the printer.

Behind the choir, in a chapel on the north side, is a copy of Rubens' Pietà in the gallery (No. 268).

In a chapel off the north aisle the custode will show you a smooth Head of Christ, which he will tell you was done by Leonardo da Vinci.

In the CHURCH OF ST. JACQUES is the tomb of Rubens, in his family chapel. Over the altar hangs a Holy Family, by Rubens, in which every figure is the portrait of some member of his own family. St. George is the painter himself; Mary Magdalene, in dark green, is his first wife; Martha, the face behind, is his second wife; the Madonna is his cousin, one of the most beautiful women of her time, whose face often comes in, and is best known in the Chapeau de Paille; the girl farthest behind is his daughter; his own father comes in as St. Jerome, his grandfather as Time, his boy as an angel. The date of the picture is 1625, and it has never been cleaned or retouched. It needs a strong light, or else you see the varnish, and not the picture; soon after twelve is the best time. There is great contrast of flesh colours in it; Time is perhaps over brown, Mary over silvery. 'For effect of colour this yields to none of Rubens' works, and the characters have more beauty than is common with him. To the painter who wishes to become a colourist, or learn the art of producing a brilliant effect, this picture is as well worth studying as any in Antwerp.'

—Sir J. R.

In the CHURCH OF THE AUGUSTINS is an immense altar-piece by Rubens—the Marriage of St. Catharine—very highly praised by Sir Joshua, but to more modern eyes somewhat devoid of action, reality, and interest. The disposition of so many figures without crowding or confusion, is doubtless clever; and Rubens' own colouring is never bad, though somewhat thin here; and it is probably true that 'the whole appears as much animated and

in motion as it is possible for a picture to be where nothing is doing ; and the management of the masses of light and shade in this picture is equal to the skill shown in the disposition of the figures.' But one is surprised when Sir Joshua adds :—' I was so overpowered with the brilliancy of this picture of Rubens, whilst I was before it and under its fascinating influence, that I thought I had never before seen so great powers exercised in the art. It was not till I was removed from its influence that I could acknowledge any inferiority in Rubens to any other painter whatever.' Sir Joshua compares this subject, and its management by Rubens, to Titian's *Pesaro Family* in the *Frari* at Venice, and contrasts the simple dignity of Titian with the splendid artificiality of Rubens. The points of contrast are endless, but points of contact there are none, I think ; neither in subject or arrangement, any more than in colouring or character.

On the north side of this same church is Vandyck's *Ecstasy of St. Augustine*. 'The colouring is of a reddish kind, especially in the shadows, without transparency.' But St. Monica is good, especially her head ; and an angel on the spectators' right is also good. Still the whole picture wants effect.

On the opposite side is Jordaens' *Martyrdom of St. Apollina*. The dappled-grey horse is good, and so is the dark bay. They are much in Rubens' manner, and might pass as his ; but Jordaens is inferior to Rubens, though in the same style. The lower executioner is rather over-forced.

BRUSSELS.

PICTURE GALLERY IN THE PALAIS DES BEAUX ARTS.

Five minutes' walk from the Place Royale, down the Montagne de la Cour. As a collection, inferior to that at Antwerp, especially in specimens of Rubens.

On the left wall are some poor specimens of the Italian masters, Giorgione, Paul Veronese, Guido, Guercino, Annibale Caracci. Going on, past the second columns, on the left wall,—

642. Wouvermans' Farewell.

110. Holbein the younger. Thomas More.

155. Rembrandt. Not a good portrait for him. Subject unknown.

87. Gerard Dow. The painter himself, sketching a Cupid of Duquesnoy. Excellent.

576. Both. Italian Landscape.

(^b) Rubens. Vulcan at his Forge; Venus, Cupid, a Satyr, and two Nymphs. The last three figures are thoroughly Rubens' own.

After the third columns, still on the left side,—

217. Vandyck. Silenus tipsy, Shepherd and Bacchante. Not in Vandyck's mature style, and showing the great influence of his master.

167. Rubens. Archduke Albert.

168. Rubens. Infanta Isabella.

597. Jordaens. The Satyr disgusted with the Traveller who blew hot and cold from the same mouth.

After the fourth column, still on the left—

572. Bol. A Dutch Admiral.

581. Philippe de Champagne. Himself.

573. Bol. A good portrait of a Lady.

After the fifth column—

119. Jordaens. Gifts of Autumn.

165. Rubens. Adoration of the Magi. The black Magus, smiling with joy, is well done. So is the next figure in a red robe. The red in many of the upper faces

is too hot and raw. Probably the chief part of it the work of a pupil, after Rubens had sketched in the outline. The composition is good, and the central part must have been re-touched by Rubens himself.

At the end of the long room—

163. Rubens. Christ Falling under the Cross. Shows power and ease, but no beauty, and little effort of conception.

Now going down the other side of the room—

160. Rubens. Christ Armed with Thunder to destroy the World; round which is coiled our enemy, the serpent. St. Francis screens the world with his mantle, and the Virgin 'is holding Christ's hand, and showing her breasts, implying, as I suppose (Sir Joshua), the right she has to intercede and have an interest with him whom she suckled.' Sir Joshua justly condemns the picture, which besides being unchristian and unscriptural, is coarse, ugly, and in bad taste.

161. Rubens. Martyrdom of St. Lievin; when angels interfere. There is great vigour and action in the group round St. Lievin; especially good is the fury of the executioner, with the knife between his lips. The details of the cruelty are unpleasant, but the whole picture shows great freedom of style and facility in working.

166. Rubens. Assumption of the Virgin. The Virgin is a poor conception, watery in colour. The apostles are grand, and the cherubs charming. They are 'beautifully coloured, and unite with the sky in perfect harmony; the masses of light and shade are conducted with the greatest judgment, and excepting the upper part, where the Virgin is, it is one of Rubens' rich pictures.'—Sir J. R.

164. Rubens. Christ at the Tomb. Surely by an inferior hand—*e.g.*, the Magdalen; and especially her hair. Possibly sketched in by Rubens.

162. Rubens. Coronation of the Virgin. The Christ and the Almighty Father well painted, but not one bit divine.

92. Frans Floris. The Last Judgment. Hard and dry. The painter himself, in the left corner of the centre picture, issues from a tombstone raised by Time. The whole thing seems utterly void of all faith, all realizing of the unseen, if compared with the stern and vivid rendering.

of Giotto—as of an eye-witness—at Padua. Void, too, of all artistic suppleness and vigour, as compared with Michael Angelo at Rome.

12. Bol. A Philosopher.

55. De Crayer. The Great Draught of Fishes.

215. Vandyck. Martyrdom of St. Peter.

23, 24. Philip de Champaigne. St. Stephen; St. Ambrose.

151. Palamedes. Portrait.

615. Pourbus. Vander Gheenste of Bruges.

607. Murillo. A Monk Preaching.

278, 279. Titian. Poor specimens.

299. School of Caravaggio. Christ at the Tomb. A replica of that in St. Peter in Montorio at Rome; there attributed to Vanderzanne, a pupil of Caravaggio.

694. Portrait of Rubens, said to be by Velasquez.

At the end of the gallery, which runs at right angles to the chief saloons—

358. Bernard van Orley. The Dead Christ mourned over by his Disciples, and 'the women also, which followed him from Galilee.' On the wings are the donors of the picture. On one is the father, with his seven sons, under the protection of the Baptist; on the other, the mother and her five daughters, under that of St. Margaret.

Just above the last is

335. Patenier. The Virgin and her Seven Sorrows.

634. John Van Eyck. Adoration of the Magi. Very carefully and highly finished.

FRANKFORT.

THE STADEL MUSEUM,

Named after its founder, is in the New Mainzer Strasse, near the stations of the railways for Cassel and Mayence. It is open from ten till one daily, without fee.

First Picture Room (beginning on the Left).

- 42. Cesare da Sesto. St. Catharine.
- 399. Paris Bordone. Sketch for his great picture at Venice. The fisherman brings to the Doge the ring of St. Mark, which that saint had given him as guerdon for ferrying St. George, St. Nicholas, and himself over from place to place during the storm of the preceding night, bidding him carry it to the Doge as token that but for the intervention of those three saints, Venice had been drowned.
- 401. Tintoretto. A Doge of the Memo family. The Duke of Manchester has another portrait, by the same artist, of this same Doge, only with a scantier beard.
- 14. School of Gian Bellini. Holy Family.
- 19. Gian Bellini. Holy Family, on a larger scale than usual, with less finish and less command of colour.
- 1. Perugino. Holy Family. The Virgin's head is very much Raffael's ideal in embryo.
- 27. Francia. Portrait. Suffered greatly.
- 9. Giorgione. Condottiere as St. Mauritius. Copies of this picture are often called Charles the Bold.
- 398. Moretto. The Four Fathers of the Latin Church at the feet of the Virgin and Child. On the right is St. Augustine above; St. Jerome below. On the left St. Ambrose above; St. Gregory below. Those on the right are the best, perhaps; but it is a fine work altogether.
- 404. Sebastian del Piombo. Over-varnished, but good still.
- 407. Sandro Botticelli. Large head in tempera.

Second Room

Contains little besides the works of German artists of the present day, some of which, on this account, it will be interesting to look at; though the specimens here would

lead one to say that the present German school was apt to adopt large canvases, with little skill in the composition requisite to fill them. But one would hardly know in what other country to find abler living artists, though their pictures certainly need concentration, a less affected simplicity, and a richer colouring.

- 58. Victor (1660). Boaz and Ruth.
- 425. Becher (1837). Shepherd struck by Lightning.
- 99. Lessing (1842). Huss at Constance. Good.
- 103. Rethel (1838). Daniel in the Lions' Den.
- 430. Steinle (painter of the new frescoes in Cologne Cathedral). Sybil of Tivoli. Great affectation, but some power.
- 106. Lessing. Ezzelin the Third, wounded and in prison, refusing conversion.
- 100. Achenbach. Storm on the Norwegian coast.

Third Room (first door on the right out of the Second).

- 419. Mieris. Lady in a Swoon.
- 420. Teniers the younger. A Guard Room.
- 201. Wynantz. Water-piece.
- 414. Vandyke. Portrait.
- 418. F. Bol. Portrait.
- 221. Rubens. Child at Play. Sometimes called his own daughter, afterwards a nun.
- 261. Ary de Voys. Elderly man in Eastern dress. Good finish.

Fourth Room (out of Third)

Contains hardly anything worth a moment's notice.

- 285, 286. Candlelight pieces, by Seekatz, a favourite of Goethe's youth.

Fifth Room.

- 344. Schadow. The Wise and Foolish Virgins.
- 426. Schwind. The Minstrels' Quarrel.

Cartoons by Schnow and Steinle.

In a Room at the end of the Second.

- 110. Overbeck's Christianity triumphing through the Arts—contains traditional portraits of Dante, Giotto, Raffael, Giorgione, Masaccio, Lionardo, &c. Full of

thought and much admired ; but really tedious, and affectedly archaic.

111. An Altar-piece with side wings, by a Cologne painter, 1500—1525.

144. Roger Vander Weyde. Fragment of a Crucifixion—two strange heads are looking, beyond the thief, at the Christ.

136. Albert Durer.

413. Hans Holbein.

In a Room entered by the second door to the right, opening out of the second room.

Veits' Fresco of Christianity introducing the Arts into Europe. A figure of Italy on the left, of Germany on the right.

382. A cast of Lorenzo Ghiberti's second Bronze Door for the Baptistry at Florence, where it now stands, the Eastern Gate. All the subjects are from the Old Testament history. The little statues of Miriam and Judith are especially good. Michael Angelo said that these two gates were worthy to be those of Paradise. There are pieces of Ghiberti's earlier gate, and of Andrea Pisano's.

Also a terra-cotta altar-piece by George Andreoli (1511), from the Dominican Church at Gubbio. And casts from a tomb by Peter Vischner (1519) at Nuremberg.

There are also in other rooms good engravings and good etchings, many of them rare : good casts also of ancient statues ; but the best of these may easily be seen in London or Paris, or in any good collection.

No one having a few hours in Frankfort should omit seeing Dannecker's Ariadne, belonging to Mr. Bethman ; it is beautifully placed in a temple built expressly for its reception, outside the Friedburg Gate. It is one of the very best statues of the present century, and is, with great liberality, shown from ten to one daily.

Every one will naturally find some position in which it will be to him more beautiful than in any other ; but, perhaps, none is better than when Ariadne's right breast and the tiger's face are in profile.

HESSE CASSEL.

THE PICTURE GALLERY

Is always visible on paying a fee of one thaler to the Custode, and is open gratis every Wednesday from ten to twelve. It has no arrangement whatever, and many of the best pictures are very ill hung. It is strongest in the Flemish masters, very weak in Italian pictures.

First Room (A), Left Hand (a).

196. Jansens. Diana, Nymphs, Cupid, and Satyrs.
 316. De Vos. Solomon Coock, Steward of the Orphan Asylum at Amsterdam.
 455. Jordaens. Nymph (hard-featured country girl) milking, while a Satyr gives young Bacchus drink.
 180. Rubens. Meleager brings Atalanta the head of the Erymanthian boar.
 181. Rubens. Silenus, with a tipsy determination in his eye; two Satyrs (one of them black) amuse themselves with his helpless pertinacity; an old woman offers him more wine.
 445. Arnold von Ravenstein. Wife of Grotius.
 349. Rembrandt. An old man.

Second Room (B), Left Hand.

300. Vandyck. English Clergyman; courtly, and well to do.
 350. Rembrandt. A Man in a Fur Cloak, with a pen and a carpenter's rule. Capital picture, in a good light.
 48. Hans Holbein. Himself, his Wife, and their Children.
 58. Mabuse. An Altar-piece.
 268. Jordaens. Himself (playing the lute) and Family.
 578. Ruysdael. Landscape with Waterfall.

Third Room.

371. Rembrandt. Standard-bearer.
 (?) Rembrandt. Burgomaster Sixt. Not a good replica of this well-known portrait.

294. Vandyck. Councillor of Antwerp.
 25. Titian. Don Alphonso, General of Charles V.
 230. Crayer. Adoration of the Shepherds.

In the gallery, before the steps leading to the Italian school, there is nothing to notice.

Above the steps is a copy by Rossi, of Raffael's School of Athens, in the Vatican.

In the First Room, down the Stairs.

250. Guercino. Old Man Reading.

Second Room.

Several large Cattle pieces by Philip Roos. In 662, there is a white horse, full of life; in 664, a brown heifer, good, though heavy in touch.

140—145. Musical Cherubs, by Caravaggio.

Up the stairs, looking back, you will see—

23. Titian. Cleopatra—a likeness of his own daughter.
 101. Palma Giovine. Venus and Cupid.
 167. Guido (P). Sophonisba taking a Goblet.

On the Left Hand.

433. Murillo (if by him originally, repainted since). Joseph and Potiphar's Wife.
 29. Raphael. Holy Family.
 20, 21, 24. Titian. Portraits.
 22. Titian. Holy Family.
 60. Parmegianino. Francis I.
 170. Guido Reni. Cleopatra.

On the right hand side, nothing, except, perhaps,

146. Caravaggio. David—unpleasant and retouched.

In returning, in the room (B) you entered second, on the side not noticed before, now on your left hand.

444. Arnold von Ravenstein. Portrait.
 593. Vandervelde. Sea-piece.

178. Rubens. Magdalen sobbing—vulgar.
 188. Rubens. Mars crowned by Victory—sprawling, though not weak.
 604. Lairesse. Man in Brown Robe.
 301. Vandyck. Lady in Black.

Room A. Side b.

474. Wouvermans.
 348, 355, 365. Rembrandt. Portraits of Men—contrasting well with 315, De Vos, and 302, 303, Vandyck.
 187. Rubens. Virgin and Child, with the Magdalen, St. Roch, St. Dominic, St. Francis, St. George, King David, and a Bishop. A good specimen.
 272. Jordaens. A Bean-feast; he who finds the bean in his cake is king—the king is just declared. It is very true to nature. Most of them are very joyous; one very ill.
 370. Rembrandt (1655). Man in Armour.
 359. Rembrandt. Nicholas Bruynink—good.
 351. Rembrandt. Kroll the Poet—good.
 290. Vandyke. Snyders and his Wife.
 356. Rembrandt. Said to be his own Wife.
 176. Rubens. Flight into Egypt.
 304. Vandyck. Old Lady.
 179. Rubens. Bacchus, Venus, Ceres, and Cupid.
 527. Paul Potter. Sheep, Cows, Peasants.
 216. Teniers. A Kirmes Feast.
 430, 431. Gerard Dow—both good.
 358. Rembrandt. Writing-master Kopinol—good.
 347. Rembrandt. A Young Woman.
 369. Rembrandt. Blinding of Samson.
 568. Ruydsael. Landscape—good.
 186. Rubens. Diana, Nymphs, &c.

BERLIN.

THE PICTURE GALLERY

Is on the upper story of the Museum. It is admirably arranged, and nothing can exceed the civility of the attendants. There is a capital catalogue by Dr. Waagen, the director (20 s. gr.), whose classification is excellent. He makes three principal divisions; the first contains the Italian, Spanish and French schools, and possesses rather more than 500 pictures; the second contains the Flemish, Dutch, and German—also rather more than 500 pictures; the third contains the Byzantine and other pictures, interesting chiefly as the antiquities of Art, about 200 in number.

The pictures are in good hands and in good preservation; perhaps, on the whole, rather overdone with recent varnish, but on that point 'doctors differ.'

The first division begins in the fourth compartment on the left of the entrance.

The second division begins in the next (*i.e.*, the fifth) compartment, and each stretches thence to its own end of the building.

The third division is in side rooms (opening out of room H, in the first division), which the attendant will willingly open for you, and in the midst of this are some Umbrian pictures and the remnants of a fine Raphael.

FIRST DIVISION.

Room A.

5. Antonio Vivarini. The Three Kings and their numerous retinue worship the Infant Saviour. N.B. The embossing, trumpets, crowns, &c., actually laid on, so as to stand out, and then gilt or painted. The artist cannot trust to his own command of light and shade for giving the required relief.

7. Cima da Conegliano. } Each inscribed with the
11. Gian Bellini. } painter's name, each a Ma-

donna and Child : notice the great similarity of the Madonnas.

18. Antonello da Messina. Portrait of a Young Man ; with a motto and the painter's name. Small but excellent.

20. Marco Basaiti. In tempera. Virgin, Child, and Saints. Much of the manner of his master, Gian Bellini.

22. Francesco da Santa Croce. Kings of the East with their Offerings. Very little of Gian Bellini in this pupil ; a step towards Bonifazio in the softened style.

28. Andrea Mantegna. In tempera. The Dead Christ and Weeping Angels. Capital picture. There is great lassitude and patience in the Christ ; the angel that looks upward is quivering with sorrow. The colours have gone so as to give his left cheek the appearance of being out of drawing.

32. Vincenzo Catena. Portrait of Raimond Fugger.

40. Giovanni Carotto. Virgin and Child, Cherubs and Fruit. Great tenderness of feeling, and power of expressing it. The Virgin's face is very pure and sweet, with a beautiful indication of the fullness of the eye below the clear transparent skin : having a presentiment of the sorrow that was to come. There is a clear resemblance between the child and his mother. His attitude is very good, the left arm curling round her neck, and the head leaning upon her cheek.

41. Pietro degli Ingannati. Madonna and Child ; with John the Baptist, the Magdalen, and St. Antony of Padua.

Room B.

52. Borgognone. Virgin and Child ; with John the Baptist and St. Ambrose. Good, but with affectation ; greyness in the flesh tints. Ambrose, excellent.

57. Fra Angelico. In tempera. The Last Judgment. Too large for his peculiar excellence, delicacy, and purity ; he does not succeed in his devils.

69. Fra Filippo Lippi. In tempera. The Virgin adores the child Jesus, whom she has laid down on flowers ; God the Father looks on him, and sends down the Holy Spirit. Beside the child is the little St. John, and in the background St. Bernard. A very remarkable picture for its conception, its aim at perspective, its struggling with the difficulties of a forest, and (considering the date) its suc-

cess. The parts, however, are done, rather than the whole; it is individual stems that we see, and not a forest; careful sprigs, and not waving branches.

70. Fra Filippo Lippi. Fragment of a large picture (in tempera)—Madonna and Child.

73. Pollajuolo. The Annunciation. Through the open windows a refreshing view of Florence and the valley of the Arno.

Room C.

77. Bastiano Mainardi. In tempera. Madonna and Child. Stiff, of course, but Madonna's face good.

78. Filippino Lippi. In tempera. Portrait, perhaps of the painter himself.

81. Sandro Botticelli. Tempera Portrait of Lucrezia Tornabuoni, wife of Lorenzo the Magnificent, and mother of Leo X.

83. Ghirlandajo. Here called a Lady of the Tornabuoni family; but the very same face in the very same position figured as 49 in the Manchester Exhibition, July, 1857, as one of the Gherardi family, by Masaccio. The Manchester picture belonged to W. D. Lowe, Esq.; and was exactly the same picture, only with more decision of touch, excellence of finish, and purity of expression. The Manchester Catalogue added, "the receipts for this picture are still said to exist among the archives of the Gherardi family."

96. Filippino Lippi. Christ on the Cross. In tempera.

98. Raffaellino del Garbo. Madonna and Child, John the Baptist, Two Angels, Sebastian on the right, Andrew on the left. It is rarely that one finds so great a command of rich colour in tempera. St. Sebastian's face is very good. The hands throughout are affected, and, to use modern phraseology, hyperpsychical.

Room D.

102. Sandro Botticelli. Tempera picture of Madonna and Child, and four angels crowned with roses. A thorough specimen of this artist.

103. Lorenzo di Credi. Tempera picture of the Magdalene; with a singular superfluity of hair, but the face a truer conception than the usual youthful *sans-souci* appearance.

Room E.

121. Francia. Pietà. We have the same picture, only without the second Mary, in our own National Gallery; and ours is certainly the better.

123. Francia. Virgin, infant Saviour, young St. John.

127. Francia. John the Baptist and St. Stephen. A good and careful picture; like many here, over-glazed. Very inferior to the St. Stephen in the Borghese gallery.

Room F.

152. Giorgione. Portrait; very like the style of Sebastian del Piombo.

153. Semolei. An excellent portrait of Sansovino, the sculptor and architect; full of character, well preserved.

156. Giorgione. Portrait.

161. Titian. Admirable portrait of the Venetian Admiral, Johannes Maurus, with date 1538.

163. Titian. The painter himself, in old age. By no means the best portrait of him by himself.

166. Titian. His own daughter, Lavinia, holding a dish of fruit and flowers. Almost exactly the same picture is in the collection of Earl de Grey (from the Orleans Gallery); only in his picture she holds up a jewelled casket, and wears a green dress. Both are beautiful pictures; rich in colour, though more sober than often.

167. Morone. Portrait. 1553.

170. Pordenone. A Man teaching a Boy Astronomy.

174. Palma Vecchio. Portrait.

177. Paris Bordone. Madonna and Child, St. Augustine, Magdalene, &c. No piety, no action; only good manual power of painting.

180. Paris Bordone. Venus, with a little Bolognese dog.

182. Schiavone. His own portrait.

Room G.

191. Paris Bordone. Madonna and Child; on the right, St. Roch and Gregory the Great; on the left, Catharine and Sebastian.

193. Morone. His own portrait. Full of character: no exaggeration, nothing meretricious, nothing weak: most masterly.

196. Licino Pordenone. The Woman taken in Adultery.
 198. Paris Bordone. A girl in a red dress, with feathers in her hat. Very pleasing.

Room H.

204. Gaudenzio Ferrari. Shepherds adoring the Infant Saviour. The shepherd with his straw hat is very good.
 207 a. Correggio. Christ Crowned with Thorns.
 207. Beltraggio. St. Barbara.
 216. Correggio. Jupiter wrapped in cloud embracing Io. A repetition of that at Vienna. The head is by Prudhon, to replace the original, which was cut out and burnt by Louis, the son of the Regent Duke of Orleans.
 218. Correggio. Leda and the Swan. Painted for the Duke of Mantua, and sent by him as a present to the Emperor. This whole picture was cut to pieces by the said Louis of Orleans, but pieced again, and bought by Frederick the Great for Sans Souci. It has suffered a good deal by time also, and by restorers, both French and German. In its original state it was declared by Vasari to have been 'painted with so much softness, and with shadows so admirably treated, that the carnations did not seem painted, but to be truly the living flesh.' He adds, that Giulio Romano declared he had never beheld colouring executed with equal perfection.
 217. Bernardino Luini. Madonna and Child.
 222. Melzi. Pomona and Vertumnus (in the shape of an old woman).
 224. Bernardino Luini. Head of the Virgin.
 229. Mariotto Albertinelli. The Trinity.
 230. Andrea del Brescianino. St. Anne, the Virgin Mary, the infant Saviour, and the lamb. Much in the position of the Leonardo in the Louvre.
 232. Old copy of Raffael's Julius the Second.

Room I.

234. Sebastian del Piombo. A good portrait of the infamous Aretino.
 240. Andrea del Sarto. His own Wife—grown older; less of the beauty, more of the shrew.
 242. Rossi. Copy of Raffael's John the Baptist.
 239. Pantormo. Portrait of Andrea del Sarto. The same irresolute, plastic, sensitive face that we see in all portraits of him.

241. Raffael. Madonna and Child, in his earlier manner. Considerable stiffness, and a want of nature in the child.

237. Sebastian del Piombo. On slaty stone, the Dead Christ, Joseph of Arimathea, and Mary Magdalene. Possessing the size, at any rate, of Michael Angelo. Their alliance was in vain; their styles would no more mix than oil and vinegar.

245. Franciabigio. Portrait, 1522.

145. Raffael. Virgin and Child, St. Jerome, and St. Francis. Exceedingly delicate, and very highly finished. Still in his Perugian style, but later than 141, and with more beauty as well as more nature; perhaps 1503 may be the date.

246. Andrea del Sarto. The Virgin and Child, and Saints. On the right stand St. Peter and Benedict, Onofrius kneels. On the left, St. Mark with his lion, St. Antony of Padua, and St. Catharine. We find the painter's wife at any rate in St. Catharine; and not a very altered ideal of the same prototype in the Virgin. Dated 1528, two years before his death. It has all his usual softness, and his happy choice and arrangement of half-tints in the drapery.

247 a. Raffael. The Virgin, Child, and John the Baptist. In his transition state, from his first to his second manner. Perhaps 1505, says Dr. Waagen; warm in tone, and very careful.

249. Fra Bartolomeo. Assumption of the Virgin—on the right kneels St. Peter, John the Baptist, and St. Dominic; on the left, Peter Martyr, St. Paul, and the Magdalene. It is not one of his best pictures. Notice the characteristic inscription, *Orate pro pictore.*

235. Sebastian del Piombo. Portrait.

Room J.

233. Pontormo. Venus and Cupid, from a cartoon prepared by Michael Angelo, to oblige his friend Bartolomeo Bettini. The first painting from this cartoon remains at Florence; another copy was purchased by Queen Caroline for 1000*l.*, and is at Hampton Court. It was sent to Manchester, and numbered there 170.

259. Sebastian del Piombo. Christ on the Cross, after the design of Michael Angelo. Painted on stone, an art which if Domenico invented, Sebastian carried to a greater

excellence than any one else. It is seldom, however, that his colours on stone stand as well as these have done; they generally become dull or absorbed, *e.g.*—his Scourging of Christ in San Pietro in Montorio at Rome, is now sadly livid and blackened, which in Vasari's time retained 'its freshness and animation unimpaired as on the first day.'

248. Raffael. The Madonna di Casa Colonna, the finest Raffael here. The child is very beautiful, but the Madonna rather affected. Her face is in the regular Raffael oval; long, with full forehead and cheeks. By no means one of his most beautiful faces in point of design, but exquisitely painted. The child is almost perfect.

Room K.

298, 299. Tintoretto. Two Procurators of St. Mark. Both admirable portraits, of great vigour and individuality; colours somewhat faded.

301. Tintoretto. Portrait.

Room L.

310. A fair specimen of Tintoretto's 'grand manner' and sweeping style in allegorical or mythological subjects: only he needs a larger canvas.

315. Bassano. Portrait.

318. Bassano the younger. A Procurator of St. Mark.

Room M.

337. Vasari. Cosmo de Medici.

338. Bronzino. Portrait.

342. School of Andrea del Sarto. Madonna and Child, with St. Elizabeth and the little St. John on the right, and on the left St. Joseph. A copy of a picture of Andrea's in the Gallery at Turin.

353. Caravaggio. The Dead Christ, Joseph, Magdalene, &c. A fair specimen of this painter's exaggerated postures and coarse feeling.

Room N.

362. Domenichino. St. Jerome.

363. Guido. Mater Dolorosa.

373. Guido. The Hermits Paul and Antony. In the

hermits there is great dignity, and nothing weak till the upper part of the picture.

384. Guido. Fortune. A replica of that in the Academy of St. Luke at Rome.

Room O.

403 a. Alfonso de Tobar. Joseph and the Child Jesus.

403 b. Alonso Cano. Spanish Priest.

413. Velasquez. Cardinal Azzolini. An admirable portrait.

414. Murillo. St. Antony with the child Jesus in his arms. A wonderfully beautiful picture, best seen from a distance. St. Anthony kisses the child with such grateful, humble, happy lips. The child and the cherubs are, as almost always with Murillo, very lovely. The flesh-tints excellent. The conception of the distant landscape, further far from him than the cherubs and the clouds of heaven, is full of poetry, and its soft and misty execution very masterly.

414 b. Alonzo Cano. St. Agnes. Hard, but good.

Room P.

419 a. Salvator Rosa. The Painter himself. A clever face, somewhat like Voltaire, but pleasanter.

428. Claude. Landscape, with Diana, Hippolytus, and Aricia. Figures poor; and it was only a classical conventionalism to put them in. The landscape excellent, with a careful foreground and admirable distance.

431. Gerard Honthorst. Release of St. Peter.

458. Sassoferato. Holy Family.

Room Q.

422. Andrea Sacchi. Drunkenness of Noah.

Room R.

465. Pierre Mignard. Maria Mancini, Niece of Cardinal Mazarin. A taking face, especially for those times.

472. François Clouet. Henry II. of France.

475. Clouet. Henry III.

Room S.

499. Angelica Kauffmann. Herself.
 507. Gerard Lairesse. Nymph and Satyrs.

In two rooms that open out of *H*, are Umbrian pictures, 128—150; and also Byzantine antiques, Russian, &c.

136. Pinturicchio. Portrait in tempera, sometimes called that of Raffael.

137. Niccolo Alunno. In tempera, on gold ground. A Madonna.

138. School of Perugino. Madonna with Saints and Angels. Has been called a work of Raffael's youth. In tempera.

139. Giovanni Santi. Madonna, Saints, &c. Very hard, but worth noticing, as by the father and first teacher of Raffael.

147. Raffael. The Virgin, Infant Saviour, and St. John.

146. Pietro Perugino. Virgin and Child. On the right St. James the Less and St. Anthony; left, St. Francis and St. Bruno.

150. Raffael. A large picture, in his earliest manner. Never very great, and now ruined. From its size and its embracing several distances, it is an ambitious attempt for one so young, and interesting as the work of one who was to be so great. The design is very little lost; for though the colour has peeled off, the drawing, so to speak, still remains, and shows formal conception, stiff execution, and little grace.

Among the older pictures one may notice

1064. Taddeo Gaddi. A tempera picture, in three divisions.

1114. Florentine School. (Latter half of the fourteenth century, as Gaddi belonged to the earlier.) A tempera picture of the Annunciation.

1122. Domenico di Bartolo. Assumption of the Virgin, with Angels, Patriarchs, and Prophets. In tempera.

1129. Marco Palmezzano. Christ bearing the Cross.

1132. School of Sandro Botticelli. Cæsar, Brutus, Portia.

1133. School of Botticelli. Assassination of Cæsar.

129. Fiorenzo di Lorenzo. Madonna and Child. On gold ground, and, like the two last, in tempera.

SECOND DIVISION.

GERMAN SCHOOLS.

Room A.

Contains six wings of the great work of the Brothers Hubert and John Van Eyck, painted for the chapel of the Vyt family, in the Cathedral of St. Bayon at Ghent. The picture went to Paris entire; but only the four central pieces and two of the wings were restored to Ghent. The rest were 'bought by a picture dealer for 6000 francs, and sold for at least ten times that sum to the King of Prussia.' They are now in this room, and are worth at least treble what the King of Prussia gave for them. It is a great pity that the grand old picture has been broken up, the limbs separated, and two of its members—Adam and Eve—suppressed; for the power of the whole is lost, when one sees the centre without the wings, or the wings without the centre: when, at Berlin, one sees mediæval Christendom press on 'in solemn troops and sweet societies,' but not the object of its adoration: when at Ghent we see the spotless Lamb, with the saints of Bible history, but not the accompanying groups of their descendants in the faith, without whom those early patriarchs and kings and priests and prophets 'should not be made perfect.' However, to give an idea of the arrangement of the whole—but none of its splendour in either conception or colour—there is wisely hung up near the window of this room a miniature engraving of the whole *chef d'œuvre*, a part of whose dislocated fragments is sufficient to be the finest thing in the Berlin gallery.

512. The Just Judges. Among whom is Hubert Van Eyck, the elder brother and the conceiver of the whole composition, on a white horse, in the front; and looking round, in a black dress, is John Van Eyck, who completed the picture in 1432, six years after his brother's death.

513. The Soldiers of Christ. Among them Charlemagne, with the imperial crown; and on the edge of the group, St. Lewis.

514. The Singing Angels. The painter thought that even angels could not sing without some contortions; and the contortions are most true to human nature.

515. The Playing Angels. The hands of the organ-player, and the strong touch of the lowered wrist, are wonderfully true; and the pause of the other musicians is just caught.

516. The Holy Eremites. Paul and Antony lead the way, and the Magdalen and Mary of Egypt close the procession.

517. The Holy Pilgrims. Led by the towering Christopher.

At the back of these six shutters are six other pieces, turned to the spectator for a few hours three or four times a week.

518 (back of 512). John the Baptist.

519 (back of 513). Judocus Vyt (for whom the picture was painted). Wonderfully careful in execution. So thoughtful and frugal a man through life might well, in his old age, be a munificent patron of art, as well as pious and devout.

520 (back of 514) and 521 (back of 515). The Annunciation to the Virgin by the angel Gabriel.

522 (back of 516). Elizabeth Burlut, wife of Judocus Vyt.

523 (back of 517). St. John the Evangelist.

Throughout there is great individuality in the faces, great clearness in the drawing, great richness in the colour, even still. For truth—hard, bare truth—the whole thing can hardly be surpassed; and when has it been P—except, perhaps, in Holbein. Effects of atmosphere, gradations of distance, of course deficient. The richness of the draperies, the finish of the armour and horse-trappings, are extraordinary. But it is more extraordinary that there is no slovenly bit anywhere.

533. Hans Memling. Elijah: sleeping; wakened by an angel; going on his way refreshed with food.

534A. Roger Van der Weyd, the elder. A triptych, sent by Martin V. to John II. of Spain, and said to have been afterwards a travelling altar of Charles V. Its distinction of material is wonderful; and indeed this painter is remarkable for finish even in these rooms. None of his pictures can be seen hurriedly, though their merit is rather in detail than conception. Our Lord occurs twice in the third compartment of this picture; as Elijah twice in 533.

534B. Roger Van der Weyd, the elder. Three Scenes from the Life of John the Baptist. The two first belonged to the King of the Netherlands; the third has been lately brought from England.

535. Roger Van der Weyd, the elder. Altar-piece, with two wings. The right wing has a singular subject.

Augustus, dressed as a Duke of Burgundy, swings a censer and adores the child Christ and Virgin Mary; whom a sybil points out to him—a kind of combination of mediæval Christianity with Virgil's Fourth Eclogue.

Room B.

557. Hans Culmbach. Portrait of the rich Jacob Fugger, of Augsburg.

558a. Albert Durer. Portrait.

561. Quintin Matsys. Virgin and Child. Excellent; not very graceful perhaps, but most natural, is the lingering kiss 'o' the inside o' the lip.'

556. Christopher Amberger. Charles V.

563a. John the Baptist and the Magdalen.

b. Laurence and Catharine.

c. St. Vitus and Margaret.

d. Elizabeth of Thuringia and Emperor Henry II.

573. Mabuse. Christ on the Cross.

577. Hans Holbein. George Frunsberg, a Field Marshal of Charles V. 'The more foes, the more honour.'

583. Christopher Amberger. Portrait of the Cosmographer Sebastian Münster. Beautifully done.

589. Lucas Cranach. Portrait of Albert of Brandenburg, Elector of Mayence, as St. Jerome. Face of a cardinal, not of a saint. 1527.

585. George Pens. Portrait, dated 1534.

586. Hans Holbein the younger. Portrait of 'George Gyze,' a London merchant, 'ætatis sue 34, A.D. 1532'; with the motto, 'nulla sine merore voluptas.' It is a splendid portrait; the face and motto well agree. Full of characteristic accessories elaborately painted.

587. George Pens. 'Uxor Erhardi' Schwetzer. 1545.

588. Bartholomew Bruyn. Portrait of John Ryht, burgomaster of Cologne, '1525'—a capital subject, thoroughly understood and beautifully rendered.

592a. Holbein the younger. Anne Boleyn: with date 1525; two years before she became at all conspicuous at the English Court. Is the date wrong? (i. e., added subsequently?) or the name?

Room C.

618. Lucas Cranach. Portrait of Luther, when in concealment under the title of Squire George.

641. Blondeel. The Last Judgment.

642. Joan Mabuse. Adam and Eve.

644. Antony More. Portrait of Schoorel.
 656 a. Joan Mabuse. Girl with Scales and Gold.

Room D.

671. John Matsys. A Copy of that by Quintin Matsys, so well known as 'The Misers,' at Windsor. A better account of the subject is that given in the Berlin Guide—'While a money-changer enters something in his book, another leans confidentially upon his shoulder as if to point out some error in the accounts, and abstracts meanwhile a few pieces.' This is an inferior copy by the scholar and namesake of Quintin.

685. Pourbus, the elder. Portrait: also 683 and 686.
 702. Sallaert. The Scheldt, at Antwerp, frozen and covered with skaters, &c.

708. Ludger Ring. An unpleasant Kitchen picture, but with some redeeming drollery: *e.g.*, the live and dead partridges.

731. Paul Bril. The Tower of Babel.

Room E.

734. Kornelis Cornelissem. Bathsheba at the Bath.

741. Palamedes. Girl.

743. An Old Woman, 'ætatis 68, anno 1624, J. G. Cuyp fecit.'

748. Mierevelt. An Old Woman, '1650, æt. 82.'

774. Rubens and Snyders. Deer-hunt—a capital picture. The fawn, however, should be more in the distance; and the nymph has even more than usual of the sugar and salt and snow colouring on her breast.

758. Rubens. Helena Forman, his second wife.

762. Rubens. Crowning of the Virgin—redeemed by the cherubs.

768. Vandyck. Portrait.

770. Vandyck. The Mocking of our Lord. Thoroughly Rubens' in colour, with indications of Vandyck's own later style—his paler and more delicate manner, his mature taste in the taper and somewhat affected forefinger of Christ's left hand. A splendid picture, with great dignity; a model for an historic school. The Christ should, of course, be paler; one would fancy that this must have been painted exactly to please Rubens.

764. Admiral Cornelius Van Tromp. } Artist unknown,
 869. Admiral Martin Van Tromp. } but all three by
 769 a. Admiral De Ruyter. } the same.

771. Rubens. And 776. School of Rubens (nearly the same). Christ and St. John as children.

777. Jansens and Snyders. Maleager brings the Head of the Erymanthian Boar to Atalanta.

Room F.

786. Vandyck. A Daughter of Charles the First.

787. Vandyck. A strange combination, finely painted. The Magdalen, the Prodigal Son, and King David, as repentant sinners before the Virgin and Child. This is thoroughly in Vandyck's own drawing, and he is just leaving Rubens' colouring.

790. Vandyck. The Children of Charles I.

791. Gerhard Terborch. The Father's Reproof, or the white satin dress. Many repetitions of this subject.

793. Gerhard Terborch. Search for Unbidden Guests.

794. Vandyck. The Pouring out of the Holy Ghost. But why is the descent in such darkness? It certainly gives mystery and shows power; but light would have been the truer thing.

782. 'Thomas Subaudus Princeps de Carignan, 1634: Antony Vandyck Eques.' A noble portrait, in splendid colour; the face magnificently given; but that left hand has some affectation for a warrior.

781. Rubens. St. Cæcilia. The listening cherubs admirably done.

779. Rubens. The Infant Saviour, and St. John and two Cherubs. All wonderfully beautiful children, so fresh and so bright; so full of child-life are the two behind, and of divine life the two in front.

783. Rubens. The Resurrection of Lazarus. Showing no great thought or success of composition; of course, the liberal rich colour; the Christ poor, almost coarse.

778. Vandyck. The Dead Christ, under an evening sky—a fine picture, though the colours have blackened; the Virgin, good.

788. Vandyck. Infanta Isabella, daughter of Philip II. of Spain, widow of the Archduke of Austria, dressed as a prioress.

797. Rubens. Cavalry School.

798. Rubens. Christ, Mary, and Martha; the fruit, greens, &c., are by Snyders.

799. Vandyck. The two St. Johns. Thoroughly of Rubens' school; but the colouring is heavier, and though warmer, less glowing.

800. Frans Hals. Portrait of a Man.
 799a. Mytens. Portrait.
 801. Hals. Portrait of a Woman.

Room G.

802. Rembrandt. The Duke Adolphus of Gueldres, shaking his fist at his own Father; 1637. The son dragged his aged father from his bed at midnight, in the depth of winter, marched him with bare feet from Grave to Buren—twenty-five miles—over ice and snow, riding himself by his side, and there confined him in a dungeon beneath Buren tower. Charles the Bold interfered as suzerain, and ordered him to liberate his father, and pay him 6000 florins a year, leaving him his title till death. 'He told us,' says Comines, 'that he would sooner throw the old man head-foremost down a well, and jump in himself afterwards. His father had been Duke forty-four years, and it was time for him to retire.' So the son stayed in prison till the insurrection of Ghent; then he was freed to lead the foray against Tournay; and before that city he fell. He was buried in the cathedral, and embalmed in 'excellent spices.' Ninety years later (1566), he was disinterred by the iconoclasts of Tournay; his body and features were in perfect preservation, thanks to the 'excellent spices,' which had kept them fresh to bear the posthumous justice of a later generation—the kicks and contempt of a mad rabble.*

812. Rembrandt. Portrait of his own wife: 1643.
 808. Rembrandt. The painter himself.
 809. Bol. An Old Woman. One of his early works—
 1632.
 810. Rembrandt. Another portrait of himself: 1634.
 803. Bol. Portrait of a Young Man.
 813. Flinck. Instruction of the Virgin.
 807. Lievenz. Isaac blesses Jacob.
 819. Bol. An Old Man Reading with Spectacles. An excellent picture; worthy of his master, Rembrandt. But though he reads very attentively, it must be confessed that on the book there is little to read.
 815. Flinck. The Dismissal of Hagar.
 825 & 827. Herschop. Eastern Portraits.

* Motley's *Rise of the Dutch Republic*, vol. i. p. 477.

821. Koning. A Rabbi. 826. Crœsus and Solon.
 828. Rembrandt. Jacob wrestling by night with the Angel.

Room H.

841. Adrian Van Ostade—said to be a portrait of his mother.

834. Frans Mieris. A Young Man.
 847. Gerard Dow. Portrait of an Old Woman.
 837. Schalcken. The Painter Fishing—he dreamt he caught golden fish.
 859. Teniers. The Temptation of St. Antony; the saint is Teniers himself; the younger woman his wife, with a hint of a devil's tail peeping out from her gown; the elder woman his mother-in-law, with every sign of devildom, horns, claws, and all.

Room I.

Contains fair landscapes—*e.g.*

884a. Vanderveld. Hilly Landscape, trees, and cattle.
 886. Hobbema. Oakwood, water, field, and village.
 884. Jacob Ruysdael. Sea-piece, Amsterdam in the distance.
 888. Backhuysen. A very fine Storm-piece; waves breaking on a rock, with a tower in strong light through a break in the clouds.
 888a. Rontbouts. Woody Landscape, with two oaks.
 893. Jacob Ruysdael. Stream, farmhouse, two figures, heavy sky.
 896. Berghem. Smithy.
 903. Wouvermans. Load of Hay.

Rooms J., K., L.

Need not detain any one many minutes. In *J* may be noticed—

926 & 937. By Sachtleven; and between them, 922a, by Vanderveld.

In K.

974. Snyders. Dogs and Bears: good is the bear's hug.

In L.

1007a. Peter Nason. Portrait.

1014. Denner. An Old Man in a brown fur coat.

DRESDEN.

THE PICTURE GALLERY,

Open gratis four days in the week, and on payment of five silver groschen the others, is the finest in Germany: perhaps, for one gallery—though not for one city—the finest collection in the world: containing possibly more first-rate pictures than either the Uffizzi, or the Pitti, or the Vatican; though nothing like so many *chef-d'œuvres* as Rome or Florence. The collection dates from 1560, when August I. founded the Kunstkammer; but its chief increase was under August III., and his minister, Count Brühl, both æsthetic, both immoral. In 1745, they bought, through the agency of Rossi, one hundred pictures from the gallery of the Prince of Modena, and for them they paid 100,000 sequins, about 45,000*l.*, an enormous sum for those days; though, just lately, the Madonna of Murillo, now in the Louvre, fetched at Marshal Soult's sale about 25,000*l.*

This was their greatest and costliest acquisition; and considering that among these one hundred pictures were Titian's Tribute-money; Correggio's Notte, Magdalene, St. George, &c.; the best of the large pictures by Paul Veronese; some fine pieces of the Bolognese painters—it certainly has been a wise investment, even from a mercantile point of view; and without considering the amount of foreigners and foreign money that it has yearly brought to Dresden, these one hundred pictures would no doubt realize seven or eight times that sum now.

It is a pity that the gallery, though well lighted, is ill-arranged; and still more must we regret that many fine pictures have suffered from late restoration almost as much as from previous neglect.

All the best pictures are on the first floor; most of them in the main rooms. Each of the large rooms has its own letter, each of the cabinets its own number.

First Floor, Room A.

Is appropriated to Raffael's Madonna di San Sisto; the room is luxuriously provided with couches and chairs, and the picture is perhaps so gorgeously framed as to be dimmed rather than set off. The subject is, as the whole world knows, the infant Jesus in the arms of the Virgin;

on one side kneels Pope Sixtus (hence the name of the picture), and on the other St. Barbara; two cherubs lean on the frame below. 'It was painted for the Black Friars (the Benedictines) of San Sisto, in Piacenza, for their altar-piece,' says Vasari; adding truly that it is a "cosa veramente rarissima e singolare." It was bought by August III. in 1753, for 40,000 scudi, rather more than 8000*l.* The colour is very much gone, the bloom sadly rubbed off, as is especially noticeable in the hard, flat, and dull surface of the cherubs, and the loaded shadows of the child's body. It was restored by Palmarola in 1827; but the livid hue is perhaps partly due to the unhappy use of lamp-black in the original colouring by Raffael himself. But even now, for drawing and for beauty it is the finest picture in the world; and though they have gilded the refined gold, and painted the lily, still the gold is the purest, and the lily the most delicate in the whole world of pictures. In all painting there is not a face of such solemn and impressive beauty as the Madonna's; nor a child's face so earnest, so divine, so fit to be the infant Saviour's, as the child here. St. Barbara's is a most sweet face, and the outline of her cheek and chin in the very highest style of refined and saintly beauty.

The conception is the perfection of simplicity, and if the figures are too few to prove Raffael's wonderful power of composition (as in the Transfiguration and many frescoes at Rome), there is no picture in the world—not even the *Madonna della Seggiola*—which displays more exquisite grace in the pose of every limb, and the curve of every line. Where all is so easy and so natural, one is apt to forget that even this comes from consummate art, and to fancy it has been rather happily found than deeply sought; but in truth, 'Artis est celare artem,' and 'simple childhood comes at last.' When in the highest points—conception and drawing—it possesses the very highest beauty, it is almost hypercritical to dwell on deficiencies, and the colours throughout have been so restored and overlaid by Palmarola, except the three chief faces—and they have been rubbed and cleaned—that we cannot criticise the present colouring as if it was original. Still, it is probable that the green, though it was not always so dull and flat, was always too preponderant; and the hues of St. Barbara's dress seem never to have been so exquisitely adapted each to fall in with each, as in the hands of Andrea del Sarto one knows they must have

been. But in the hands of Andrea the composition would never have been so simply perfect; nor would it have been so strong. We should have had his wife's face twice over in the two female heads, with its fire 'of the earth, earthy'; and from no painter's hands should we have had a picture so attractive, so ideal, so instinct with most spiritual beauty.

Room B.

17. School of Leonardo. The Daughter of Herodias with the Head of John the Baptist. Contrast this with 43, than which nothing can be less true to the character.

45. Carlo Dolce. Christ blessing the Bread and Wine. Much admired, very feeble.

44. Carlo Dolce. St. Cecilia. Good.

27. Andrea del Sarto. Betrothal of St. Catharine. Very much clouded in its restoration.

64. Giulio Romano. Holy Family, or Madonna della Scodella.

110. Battoni. Magdalene. Greatly admired, generally being copied. The colours have not stood very well, seeing it is but one hundred years old; and there is too much of sky-blue. The face is good, but the whole thing is rather sentimental.

Room C.

229. Palma, giovine. The Crucifixion of St. Andrew.

230. Palma, giovine (or more probably by Andrea Michaeli, by whom there is a picture on the same subject in the Doge's Palace at Venice). Henry III. of France, in Venice.

287. Paul Veronese. Supper at Emmaus. Restored by Palmarola.

312. Turchi. David with Goliath's Head.

Room D.

132. Correggio. The Virgin, the Child, and St. Francis; behind him St. Antony; on the other side, John the Baptist and St. Catharine. In Correggio's stiffer manner, with less grace of composition and less artful painting than usual: in the church style, a work of his youth.

133. Correggio. The Madonna and Child, Sebastian, St. Geminian, and St. Roch. More in his usual style; full of figures and attitudes, light and shade.

195. Cima da Conegliano. Our Lord. Very impressive.

123. Garofalo. Mars, Venus, Cupid.

124. Garofalo. Neptune (Andrew Doria) and Pallas.
 190. Gian Bellini. Doge Leonardo Loredano.
 135. Correggio. La Notte. In Correggio's latest and best manner; but has been sadly rubbed out, and restored by Palmarola, 1827.

The group of angels above is very beautiful, and the daybreak in the sky. The Madonna's face is at present poor, and not showing traces of great beauty; but this part of the picture has, as was natural, been more rubbed at than any other. The idea of the light streaming from the face of the child, which none but the mother can gaze upon, has been greatly admired as a divine piece of poetry, &c.; but surely it is a conceit, an untrue imagination, that will not bear pressing. Not like Milton's happy fancy:

Nature, in awe of him,
 Had doffed her gaudy trim—
 The saintly veil of maiden white to wear.

For

It *was* the winter wild, while the heaven-born child
 All meanly wrapt in the rude manger lies.

And there we have natural phenomena, that were or may have been true, pressed into our service; with a subjective interpretation, fanciful but not false: here we have the creation of a fictitious fact, that will not hold water, and that is directly opposed to any true idea of our Saviour's infancy.

The great shepherd is too burly, and the contrast is overdone. The female face next the column is almost grotesque. But still, for command of art and all its intricate resources, for beauty of painting, for foreshortening, for arrangement of chiaroscuro, and the softest execution of shadow, it is even now a most admirable picture. The group of angels, in particular, is so beautifully conceived, and so exquisitely painted, that we may almost say, with old Vasari, that they 'seem rather to have been showered down from heaven than formed by the hand of the painter.'

191. Vincenzo Catena. Madonna and Child, St. Margaret and St. Catharine, an Abbot, and Nicholas, Bishop of Bari.

410. Francia. The Baptism of Christ. Our Lord is miraculously standing on the surface of the water. The humility of the Baptist is good, and the whole picture thoroughly religious. When Dresden was bombarded in 1760, this picture was injured by a shell.

28. Andrea del Sarto. Offering of Isaac.
 261. Bassano. Doge of the Cieogna Family.
 282, 283. Paul Veronese. Neither good, and both the worse for restoration. The Centurion of Capernaum, and the Finding of Moses.

Room E.

289. Paul Veronese Daniel Barbaro, Patriarch of Aquileia.
 270. Tintoretto. Virgin, Child, St. Catharine, and a Venetian Admiral. Restored by Schirmer.
 277. Paul Veronese. Marriage in Cana. Capital for action; and the colour must have been very splendid once, but less in the historic than the Howell and James style. It is now greatly faded, as all of his, especially in the blues. Restored by Palmarola, 1827.
 276. Paul Veronese. Adoration of the Kings. Once magnificent for colour. As a painter of stately robes he is unrivalled. The head of the kneeling king is very good. Restored by Schirmer.
 197. Giorgione. The Greeting of Jacob and Rachel. Terribly restored (by Palmarola). The features of Rachel are just those Giorgione loved; and almost the same as those we meet with again and again in Palma, his scholar.
 208. Titian. Said to be a portrait of Aretino, but not the same features as Sebastian gives him (at Berlin, No. 234), or Titian in the Munich Gallery.
 245. Morone. Male Portrait. With very different colouring from that of an untouched Morone. Restored by Palmarola, 1826.
 211. Titian. Said to be his daughter Lavinia, but not very like her usual features; heavier and uglier. Restored by Palmarola.
 279. Paul Veronese. Christ bearing the Cross. Admirable action. The head of Christ has great dignity and beauty, and the villainous countenance of the man who is dragging our Lord onwards by the rope, is admirably given.
 209. Titian. Venus and a Lute-player. Used to be called, quite groundlessly, Philip II. of Spain and Laura. Beautiful flesh-painting in its softness and fulness, but rather too much like 'rosy-tinted snow.' It offers capital points of comparison with
 224. Palma Vecchio. Perhaps the most beautiful Venus in all painting. The tone here verges a little towards the

yellow as the other towards the pink. Something must be set down to the effect of time, much to the original taste of Palma; who, with Giorgione, would have thought pinkness weak, and loved the mellow colours of the setting sun.

199. Giorgione. Knight and Lady. An admirable specimen of Giorgione. The full figure, the deep colour, the luxurious dreaminess, the strength and breadth of treatment, the thorough nature—Giorgione all over.

210. Titian. A Fair Lady in white. Restored by Palmarola.

265. Tintoretto. The Muses, the Graces, and Apollo. Reminds one of her Majesty's, at Hampton Court.

204. Titian. The Madonna, Infant Saviour, and Joseph. Alphonso, Duke of Ferrara—his wife, Lucretia Borgia—and their son—praying.

203. Titian. Virgin and Child, John the Baptist, Magdalene, Jerome, and St. Paul. Restored by Renner, 1839. If time and the restorers had only spared it! But it has great beauty still.

269. Tintoretto. Rout of the Fallen Angels. More blackened and in worse preservation than is usually the fate of even Tintoretto. An extraordinary picture, showing great power and great resource of imagination. Now the distances are sadly lost, and not only the colours, but the force weakened.

Room F.

450. Guido. Venus. Restored by Palmarola.

490. Guercino. Lot and his Daughters.

505. Franceschini. Magdalen and Women. Admired by many; but in sickly colouring.

429. Annibal Caracci. Assumption of the Virgin.

160. Caravaggio. Soldiers at Cards.

158. Caravaggio. Cards and Cheating.

538. Bartholomew Biscaino. The Woman taken in Adultery. Good for one who died at twenty-five.

Room G. The Tribune.

Contains six pieces of Flemish tapestry, some of which are said to be after cartoons of Albert Durer's, and above them six others from the well-known Raffael Cartoons, sent as a present to Frederick the Wise of Saxony by Leo X.

Room H.

527. Andrea Vaccaro. Christ appears to Mary Magdalene after his Resurrection. In the background, John the Baptist, Adam, Eve and the patriarchs. Strange to say, this was bought by Rossi in 1723, as a Guido. To us it would seem that there is hardly any painter whose style it less resembles than Guido's. It is Neapolitan, and more akin to the Spanish schools, which naturally had a great influence on art at Naples from the long reign of Spanish viceroys in each part of the kingdom of the Two Sicilies.

600. Zurbaran. St. Francis of Assisi.

604. Alonso Cano. St. Paul. Great dignity.

607. Murillo. Madonna and Child. It has no great beauty of feature, and the colouring is so quiet, that many will think it poor and tame. But it is exquisitely delicate, and in its subdued softness very masterly. Not only the colouring, but the whole conception, is very natural and true. The child is beautiful; but one wishes that the Madonna had been more idealized, and were less simply and plainly a modest Spanish peasant girl.

606. Murillo. St. Rodriguez receiving the Crown of Martyrdom.

There are several pictures in this room by Luca Giordano, which show great facility and some vigour—*e.g.*,

550. The Rape of the Sabines.

545. Perseus, with Medusa's Head, combating Phineus, &c.

547. Bacchus and Ariadne.

Room I.

596. Velasquez. A Portrait. Great dignity.

580. Juan de las Roelas. Portrait.

574. Pedro Ruiz. Our Lord bound to a willow, with St. Peter kneeling in a bishop's dress. A specimen of early Spanish art, by a master of whom nothing is known, and no other picture recognised. He has written his name on it, with a prayer.

793. Rubens. Meleager brings Atalanta the Head of the Calydonian boar.

788. Rubens. Neptune stilling the Winds, known as the Quos ego. A magnificent display of wild power. The sea-horses are admirable, even in the choice of their colour. It should be seen in a strong light, and from as far back as possible.

795. Rubens. Daughter of Herodias.
 809. Rubens. His own Two Boys. A good picture, but not so good as the replica in the Liechvenstein Gallery at Vienna.
 800. Rubens. A view of the Escurial in Spain.
 93¹ } Vandyck. Charles I., Henrietta Maria his wife,
 93² } and three of their Children.
 93³ }
 811. Rubens. A Man drawing on his Gloves. Bought as a Vandyck.
 927. The Drunken Silenus; and
 936. Ryckaert, the painter. Both by Vandyke, but still in Rubens' manner.
 929. Vandyck. Danae and the Shower of Gold.
 928. St. Jerome, by Vandyck; wisely put close by
 791. Rubens' St. Jerome, to show how exactly the scholar worked in the master's manner; even overdoing it, for he has not modified it for his subject.
 787. Rubens. Lion-hunt.
 794. Rubens. Victory Crowning Charles V.: Venus and Cupid by the side. Attitudes unnatural.
 595. Velasquez. Gasper de Guzman, Count of Olivarez. Another in the Hague: and another in England, shown at Manchester, 1857; belonging to Lord Stanhope, or Colonel Hugh Baillie.
 597. Velasquez. Man in Black. Bought as a Rubens.
 792. Rubens. Hercules, supported by a Faun and Bacchantes. Fancy run riot; but how free and vigorous. In the female figures is some beautiful painting.

Room K.

1149. Cornelius Keulen. Portrait of a Lady.
 1151. C. Keulen. Another Lady.
 1164 & 1163. Rembrandt. Two Studies of the same Head. A capital subject for a painter; great strength of face and depth of colouring.
 1205. Bol. David gives Uriah his Letter to Joab.
 1204. Bol. Riposo.
 1160. Rembrandt. His own Daughter. What a healthy pleasant picture! So clear and fresh and sunny—a masterpiece of colouring; so rich and so subdued. The light and shade most admirably managed; too natural and simple to be called an effect. A most delightful picture, with much more study of colour and excellence of painting than we find in many strong *furoiche* heads of his ⁱⁿ

strong lights, that are more striking at first sight. It walls you from the other end of the room; it is so strong and clear at a distance, and is very perfect when seen near.

1161. Rembrandt. An old Woman weighing Gold, called Rembrandt's mother.

1158. Rembrandt. A Man with a Bittern. A capital effect of shadow, and the bird good.

1203. Bol. Joseph brings Jacob before Pharaoh.

1165. Rembrandt. His own Portrait.

1157. Rembrandt. A Landscape. Gloomy and very grand; the shadows capital. In the foreground a mill, said to be that in which the painter was born.

1168. Rembrandt. A Man with a Fur Cloak, in an arm-chair. Another strong-light effect.

1155. Rembrandt. The Entombment. A clever sketch.

1201. Bol. Jacob's Dream.

1202. Bol. Hermit.

1152. Rembrandt. Esther feasting Ahasuerus.

1159. Rembrandt. The Painter, with his wife on his lap, and champagne in his hand, in one of the old glasses he was so fond of collecting. It is rather an after-supper subject, and may want refinement in its treatment, but it has great nature. It is capitally rendered, and a masterpiece of colouring; perfect in tone: a grand treat to all but those who like strong, untoned, raw, hot paint.

1153. Reinbrandt. The Offering of Manoah—his wife 'upon a rock unto the Lord, and the Angel did wonderfully; and Manoah and his wife looked on.' It should be seen from one of the opposite corners, and it then comes out grandly. The wife is a very solemn conception, with the charm of rich colour.

Room L.

No. ? A capital fragment of a large picture by Heemskirk.

1172. Aspern (?). Said to be Luther's Father: at any rate, a good portrait of somebody.

Next to it, a good picture, unnumbered and unnamed.

1637. Burgkmair. Altar-piece, with wings; the Martyrdom of St. Ursula and her 11,000 virgins in the centre; on the left wing, the King of the Huns and his warriors; on the right, ships laden with spoil; Cologne Cathedral in the distance. A note-worthy picture, but behind its times, since coeval with Raffael.

1699. Holbein. A Lady that used to be called Luther's wife, but is now nameless; she might well be Lady Jane Grey.

Room M.

1625. Albert Durer (?). The Virgin, with the Infant Saviour asleep; angels; St. Sebastian on the right wing, and St. Antony on the left.

732. Pourbus the younger. An Old Lady.

1709. Pens. Man in Dark Dress: once attributed to Titian.

1620. Quintin Matsys. Full of humour. An old peasant is short with his rent, and the bird is brought as a present or make-weight. The old woman tries to get the pretty daughter to accept it; but the young lady intimates that papa is the real person to deal with, and would prefer hard cash. Papa will evidently have the rent, the whole rent, and nothing but the rent. Meanwhile, the little brother is beginning to make free with the eggs, and the poor bird, to her great discomfort, is unceremoniously seized by the legs.

1613. School of Van Eyck. Virgin, Child, St. Anna, Joseph, and Joachim.

1687. Mabuse (?). The Adoration of the Magi, St. Luke and St. Dominic in front. In spite of the child's face (which is almost idiotic), a fair picture; St. Luke good.

1621. A man with long taper fingers, and a well-modelled brown face, is weighing gold, while a young woman looks on wistfully. The dubitative action in the two last fingers of the left hand is excellent. It is marked, 'Bez. Marinus me fecit anno, 1541.' The Dresden catalogue remarks that no one of this name is known, except an engraver at Antwerp, forty years later, Ignatius Cornelius Marinus. A replica of this picture, but less expressive, in the Munich Gallery, is attributed to Quintin Matsys.

1688. Mabuse (?). The Adoration of the Magi.

731. Pourbus, the younger. Lady in Black.

1708. Pens. A man in the prime of life, with a glove in his left hand; beard brown and strong.

N. The Holbein Room,

In which nearly every picture is worth studying, but most especially—

1693. Holbein. Jacob Meyer, burgomaster of Basle kneeling with his family, before the Virgin, in gratitude

for the recovery of their sick child. Bought for about 600*l.* from the DolFINO family at Venice, 1743. Till a sketch of this picture and several studies for it, and also a portrait in red and black chalks of Jacob Meyer in his youth, were all found at Basle, the family was considered to be that of Sir Thomas More. A repetition is said to exist at Hesse Darmstadt, which KÜGLER suggests may be the original work.* This is the masterpiece of the painter. Wonderfully careful colour, and the care has had its reward, for the preservation is perfect. The Madonna is the most beautiful face ever conceived by any German artist, not excepting the Van Eyck Madonna at Ghent—so sweet, so clear and queenly and benign. Her dress, like much of the picture, is a deviation from the standard treatment; but very clear and simple, and magnificently painted. The scarlet sash is a charming contrast to the deep dark green. The whole picture has been called stiff; but it is a noble conception, solemn and religious; of very great beauty, both in thought and execution. The stiffness is partly in the dress, partly in the womanly restraint of that age and country. The face of the father is full of thanksgiving—a manly heart, soft to love or gratitude: and as to the want of beauty complained of by some who speak highly of the picture for its force and truth, there is the greatest beauty in the restored child, and the brother's face is delightful. In fact, there is the strictest nature everywhere; and, wherever it is possible, the most gladdening beauty. If the women were plain by nature, HolbeIN was too real a painter to sacrifice truth of character for false softness. If more painters now-a-days did the same, fashionable portraits would not be so worthless. This is one of the few pictures in which the utmost carefulness in minutiæ does not one whit diminish the force of the whole.

The two children in this picture have been the subjects of great controversy. It used to be always taken for granted that the child in the Madonna's arms was the child Jesus, and the child on the floor the burgomaster's child restored to health. But SCHLEGEL and other critics conceived that the child Christ could never look so ill, and that if there was a sick child in the picture at all, it was that in the arms of the Virgin; so that was declared to be the Meyer's child, and the other was to be the Christ. But counter-critics affirmed that in all painting there was

* See Introduction to the *Dresden Catalogue*.

no precedent for the supposition that the Virgin would set down the child Christ in order that she might take in her arms another child, however much it might need her aid. Further, that if the child on the floor were the Christ, the young man would never handle it so familiarly. This is the view taken by the compilers of the Dresden Catalogue, and forcibly supported in their introduction.

The writer of these pages believes neither of these views, and finds the solution as follows: The child in the Virgin's arms cannot be the Christ—it is full of sickness, misery, and languor. Neither can the child on the ground be Christ—it is treated with complete familiarity by the son of the family. The two children are, in fact, one and the same child: in the Virgin's arms the child ill, in the brother's arms the child restored to health. It may at first seem impossible to some that the same figure should appear twice in the same picture; but in the older German masters this is frequently the case; and instances of it will easily be found: especially in the case of any miracle, real or supposed. In the Berlin Gallery there is a picture by Hans Memling (No. 533, opposite the Van Eyck's great work), in which Elijah occurs twice; and close by, in the third compartment of 534^a, by Roger Van der Weyd, our Lord occurs twice. In the Vienna Gallery, in No. 50 (of the old German collection), a very laborious work of Albert Durer's school, the sick of the palsy is, in one and the same compartment, being let down through the roof, and walking away with his own bed; and in another compartment Peter and John, running to the sepulchre, pass and repass each other—four figures, but only two persons; and in the Disciples' Walk to Emmaus, there are nine figures but only three persons. In the Munich Gallery (Cabinet No. 2, picture 32) the story is told by introducing Joachim three times. There is, then, no difficulty in the duplicate identity; and to this the whole picture points. The weary, languid child especially calls notice to his left arm, feebly extended, as though half paralysed, and now only extended by the Virgin's healing grace. The happy, whole child looks at his left arm in the exuberant pleasure of restored strength. That the child is the same, the identity of colour in both eyes and hair proclaim, let alone the telling action of the child himself, the prominence of that same left arm in each child—the source of pain in the one, and of gladness in the other. If the upper child were the Christ—let alone the sickness,

which to me seems unmistakeable—it would not be his left hand, but his right, that he would extend to bless. If the lower child were the Christ, it would not be so strangely gratified with its own left hand, nor would it be so familiarly handled by the young man. The picture is a thankoffering, and tells its own tale plainly enough, one would have thought, but for this long and universal misconception. How is it within the resources of painting to tell the story of the miraculous restoration, except by bringing before us the child ill and the child well?

1694. Holbein. Portrait of Thomas Morrett, goldsmith of our Henry VIII. A magnificent portrait; texture, threads, hair, elaborately exact; but all the high qualities of portraiture present also. The very mind and heart and soul of the strong and prudent man are plainly written in that face. It used to be called, when in Modena, and till lately, Ludovico Sforza il Moro, a name better known in Italy than that of Mr. T. Morrett; and sufficiently similar to supplant it decently. And then, being Il Moro, it must of course have been painted by Leonardo; and so it was always believed.

1612. John Van Eyck. Madonna and Child in a Gothic chapel, under a baldacchino; on the right wing, St. Catharine; on the left, St. Michael with the donor. A wonderful miniature, which claims to have been a travelling altar of Charles V.

1617. Roger van der Weyd. Christ on the Cross, with the Virgin, St. John, and the Magdalene.

1698. Holbein. Portrait of a Lady; used to be called Catharine, wife of Luther.

1696. Holbein. An Old Man.

1701. Holbein. Lady in Black.

1622. Albert Durer. Christ bearing the Cross.

1700. Holbein. 'Thomas Godsalve de Norvico (Norwich) etatis sua 47,' and his son.

1695. Holbein. Man in a Cap. Paper with date 1527.

1624. Albert Durer. Portrait, called that of Lucas van Leyden.

1702. Holbein. Head with 'unpleasant expression.'

Out of the Holbein Room you pass into the small Cabinets; and first comes

XXX.

Few really good for anything, except finish.

1241. Gabriel Metzu. Cook and a Hare.

1240. G. Metzu. Girl and a Fowl.
 1244. G. Metzu. Man with a Glass of Champagne and
 a Woman. Perhaps the Painter and his Wife.
 1239. G. Metzu. Woman and Old Man.
 1453. Slingeland. Music Lesson interrupted.
 1289. Wouvermans. Man with Two Horses, and other
 figures.
 1286. Wouvermans. Market-place, horsemen and
 trumpeter.
 705. Breughel. Sea of Gennesareth; our Lord preaching.
 738. Geysels. Hare and other game.

XX.

1448. C. Netscher. Madame Montespan and her son,
 the Duke of Maine.
 1445. Netscher. Physician and Patient.
 1443. Netscher. His own portrait, perhaps.
 1446. Netscher. Lady singing, with guitar accompani-
 ment.
 Also a number of Wouvermans, always with grey horses.

XIX.

A number of Gerard Dows; among them
 1078. A Schoolmaster mending a pen; the boys in the
 background.
 1079. The Painter's own Portrait.
 1084. Hermit praying over an open Bible.
 1081. His own Mother reading through Spectacles.
 1085. Himself playing the Violin.
 1086. Girl with a Light, plucks Grapes through a
 Window.
 1480. Godfrey Schalken. An Artist examining a Venus
 by candlelight.
 1481. G. Schalken. A Girl examining an Egg by
 candlelight.
 There are some inferior Vandycks and Rembrandts,
 and small bits of Van Tol.

XVIII.

1401. Frans Mieris. Himself, with his Wife before
 her own half-done Portrait.
 1399. F. Mieris. An Old Man Mending a Pen.
 1403. F. Mieris. Lady playing the Lute.
 Also several Wouvermans, with horses either grey or
 sorrel.

XVII.

*1541. Vanderwerf. Judgment of Paris.
 1544. Vanderwerf. Dismissal of Hagar. Very good, though overpraised.
 822. Rubens. Adoration of the Kings; sketch for the large picture in the Academy at Antwerp.

XVI.

802. Rubens. The Judgment of Paris.
 803. Rubens. Love's Garden.
 816. Rubens. Lady with light hair, and a rose.
 805. Rubens. Sketch for the large Last Judgment at Munich.
 937. Vandyck. Engelbert, the Painter.
 938. Vandyck. Man in Armour.

XV.

870. Teniers. Peasants at Beer and Cards.
 878. Teniers. Laboratory, interior.

XIV.

1180. Gerard Terburg. The White Satin Dress.
 1462. Ary Vois. Bathers.
 1605. Huysum. Flowers.

XIII.

1439. Adrian Vanderveld. Ice piece.
 689. Frans Floris. Vitellius; and
 692. Lot and his Daughters.

XII.

1210. Both. Ruined Castle; bridge below.
 1345. Berghem. Sunset; not unlike Cuyp.
 1308. Wouvermans. Battle piece; Turks and Germans.

XI.

1365. Ruysdael. The Hunt. Figures by Vanderveld.
 1366. Ruysdael. The Jewish Burial-ground. A very fine landscape, wild and gloomy: full of poetry, and magnificently worked out.
 1375. Ruysdael. A Rocky Landscape: the Monastery.
 1333. Everdingen. Stag Hunt through the Water. Rocky ground and cloudy sky.
 1330. Everdingen. Rocky Water piece, with Wood.

X.

1369. Ruysdael. Bentheim Castle.
 1342. Berghem. Valley, water, and cattle.
 1340. Berghem. Rocky Landscape, castle in background.
 1343. Berghem. Mountain-stream, flocks, &c.

IX.

There are some Wouvermans, if you care to look at them, opposite the window.

VIII.

More Wouvermans, and
 690. Floris. Adoration of the Shepherds. Softer than usual.
 1103. Heem. Fruit, &c.

VII.

634. Claude. A fine Landscape, with long distance; in the foreground, the flight into Egypt; in the middle distance, a cascade.
 623. Nicholas Poussin. His own Portrait, in profile.
 627. Gaspar Poussin. Lake, old buildings on a rocky hill-side, shepherd, &c.
 635. Claude Lorrain. East Coast of Sicily: Polyphemus on a rock; Acis and Galatea below.

VI.

494. Guercino. Saint Veronica (restored by Palmarola).
 503. Cignani. Joseph and Potiphar's Wife.
 422. Louis Caracci. Christ with the Crown of Thorns.
 520. Mary Viani. Venus with Cupid.

V.

202. Titian's Tribute Money. Painted for a Duke of Ferrara, slightly restored by Palmarola; a noble picture. The Christ has a most beautiful face; such a quiet, steady, penetrating look. When Rossi bought this picture at Modena, to make certain that he had the original, he bargained to have the copy also (No. 468, made by Tovio a hundred years later); he further agreed that the copy should return. Compare the two.

225. Palma Vecchio. The Virgin and Child, John the Baptist, St. Catharine. A fine picture, of great softness and richness. The child has a beautiful face; Catharine is

his own daughter; see the picture opposite (223), the central figure.

222. Palma. The Virgin, the infant Saviour, the little St. John, St. Catharine. Restored by Palmarola and Renner.

226. Palma. The Virgin and Child, St. Elizabeth and St. John, Joseph and St. Catharine.

223. Palma. His three Daughters. A beautiful painting; the flesh so well rendered, soft, warm, firm. The right shoulder of the sister in yellow is a little pinky in its restoration; and the gradations, the distances, the tones in the cheek, are greatly lost. There is a strong family likeness between them all, even in the shape of the head, somewhat flat at top. The centre sister is a great beauty. The whole is charming; there is such a golden languor, such a summer evening air, about it.

485 & 488. Guercino. The Four Evangelists.

307. Turchi. Martyrdom of St. Stephen. On amethyst.

IV.

449, 453, & 447. All by Guido. All our Lord crowned with thorns.

575. The same subject, by Morales.

431. Annibale Carracci. Our Lord.

19. Milanese School. Our Lord.

480. Gessi. The Magdalene.

III.

319. Padovanino. A Study.

266. Tintoretto. A Man in an Arm Chair, with a Boy. It has suffered by restoration (Palmarola, 1826), but there is still great earnestness in the elder face.

241. Bonifazio. The Finding of Moses.

198. Giorgione. (Palma, perhaps; wholly or in part.) The Adoration of the Shepherds. Eager figures, warm in colour, over varnished. (Palmarola, 1827.)

236. Paris Bordone. Diana and a Nymph. The exact type of his female beauty; exceedingly delicate skin, white and pink, with golden hair.

263. Bassano. His own Portrait, perhaps. (Palmarola, 1827.)

II.

137. Correggio. Said to be his own Physician—at any rate, a very noble portrait.

68. Baroccio. Hagar and Ishmael.
 59. Gimignano. Madonna, Infant Saviour, and St. John.
 134. Correggio. The celebrated Magdalen. The blue of the drapery is less black, the nose is a trifle longer, and so indeed is the appearance of the whole face, than in Lord Ward's duplicate.
 138. Correggio (or his School). St. Margaret.
 309. Turchi. Venus and Adonis. On stone.
 196. Cima da Conegliano. The Presentation of the Virgin in the Temple. A fine painting of that old style. The Virgin has little enough of beauty.

On the wall opposite Correggio's physician are, unnumbered, a Raffaelino del Garbo and a Ghirlandaio, worth looking at: and a Lorenzo di Credi; the lights on the trees being put on in gold; as in Turner's Childe Harold, the lights on the Scotch fir are in vermillion.

8. Old Florentine.
 234. Paris Bordone. Apollo between Marsyas and Midas.

I.

411. Francia. The Virgin and Child, with a bird in his hand, and St. John.
 131. Borgognone. The Madonna adoring the Infant Saviour. Above, the first person in the Trinity. In tempera.
 25. Bigio. David, Bathsheba in the bath, Uriah asleep: and again, Uriah sent with the letter to Joab, after dining with David.
 26. Ubertini. Three pretenders to a throne are to prove their right by their skill in archery. The target is the heart of their dead father. The true son is discovered by refusing to shoot.
 412. Francia. The Adoration of the Wise Men and the Shepherds. In his earliest and stiffest manner. Once called a Perugino.
 7. School of Fra Angelico. In tempera on gold ground.

On the Second Floor

there are hardly any good pictures, so that a very little time will suffice for the whole; and if you are tired or pressed for time, you may omit them altogether, and without remorse. The best are, perhaps,

XXII.

1794. Denner. Old Woman.
 1888. Graff. His own Portrait.
 1793. Denner. Old Man.
 1791. Denner. Old Lady with violet head-dress.
 1894. Vogel. The Painter's two Boys.
 1892. Angelica Kaufman. A Maiden dressed as a
 Vestal.
 1804. Ismael Mengs. His own Portrait.

XXIII.

1602. Klomp. Cattle piece.

XXIV.

Really nothing.

XXV.

971. Son. Thistle and Cornflowers.
 608. Copy from Murillo. Girl and Boy counting their
 gains by fruit-selling.

XXVI.

Nothing.

XXVII.

Contains a great many landscapes of Thieles; several
 not bad—*e.g.*, 1838, View from Oybin to Zittau, and
 some stiff festivities of his time (August II. and III.), in
 Dresden.

XXVIII.

More of the same style by the same hand.

1852. Dresden from Neudorf.

XXIX.

679. Gerard. Napoleon. Looking more like a puppet-
 king, and less like himself, than one could have conceived
 possible by means of mere trappings.

XXX.

Some large cattle-pieces of Philip Roos.

XXXI. (*On the other side of the Staircase.*)

Contains pictures by modern Saxon artists. The best worth
 looking at, perhaps, are—

1924. Dahl. Norwegian Landscape.

1914. Hübner. The Golden Age. Group of shepherd boys.

1921. Bähr. Ivan the Terrible, Czar of Russia, warned of his death by Finnish wizards.

1911. Richter. Spring, and a Wedding.

1909. Peschel. The Angels appear to Jacob on his way to the promised land. In the most exclusively modern German taste, and from that point of view very well done.

XXXII.

Staring pictures.

XXXIII.

Notice 389, *en passant*. Rotari. Riposo. And in

XXXIV.

370. Migliori. Cain and Abel.

XXXV.

Nothing.

XXXVI.

217. Copy from Titian. Supper at Emmaus.

286. Paul Veronese. Europa. Poor; hotly re-touched.

402. Venetian; not Paul Veronese. Holy Family.

XXXVII.

201. Copy of Giorgione's Knight of Malta, in the Uffizzi.

271. Copy of Tintoretto. Susanna.

404. Copy of Titian's Donna Olympia Pamphil.

542. Luca Giordano. Abraham dismissing Hagar.

On the ground-floor are the coloured chalks, and Die-trichs and Canalettes.

XL.

1937. Raffael Mengs. Sylvester the Painter.

1929. Guido Reni. St. Francis.

1932. Raffael Mengs. Himself.

1931. Ditto.

1933. Raffael Mengs. The Wife of Thiele.

XLI.

1942. Raffael Mengs. Cupid.

1944. Raffael Mengs. His sister Julia.

1947. Liotard. The celebrated Viennese Chocolate Girl.
 1943. Theresa Maron (sister of Raffael Mengs). Her own Portrait.
 2004. Rosalba Carriera. Victory.

XLII.

2174. Canaletto. Restoration of the Kreuzkirche in 1764, after the Bombardment of Dresden in 1760.
 2173. Canaletto. The same church in 1757.
 2169. Canaletto. Saxon Palace at Warsaw.
 2187. Canaletto. The Bridge, Catholic Church, and Terrace at Dresden, as seen from the new town.

There are also a great many Dietrichs.

XLIII.

2165. Canaletto. View from the Road between Padua and Venice.
 2159. Canale (uncle and teacher of Canaletto). The Grand Canal from the Theatre of St. Angelo to the Rialto.
 2167. Canaletto. Bridge at Verona.
 2166. Canaletto. Verona and the Castle of St. Peter.
 2189. Canaletto. South-east view of Pirna from a Hill above Posta on the right bank of the Elbe.

XLIV.

2193. Canaletto. Market-place at Pirna.
 2168. Canaletto. Church of St. John and St. Paul at Venice; with the Scuola of St. Mark at its north-west side.
 2163. Canale. The Piazza of St. Mark, the Cathedral, the Procuratie vecchie and nuove.
 2198. Canaletto. North-west side of Pirna.

XLV. XLVI.

Contain more Canalettos, and a large case of miniature portraits—mostly copies.

VIENNA.

THE BELVIDERE GALLERY

Contains some good pictures, and is rich in Rubens; but is inferior to those of Dresden, Munich, and Berlin, on the whole. The ground-floor contains next to nothing worth any one's attention; the best pictures are all on the first floor, and on the second are the early German masters, and some modern paintings.

First Floor, First Room.

(*N.B.—The numbers are on the doors.*)

6. Giorgione. The Wise Men from the East. Two of them are in conversation; one with all the signs of a Chaldaean, long beard, astrological tables, &c. The third looks upward, as if studying heavenly movements, which he is going to describe in circles. The picture is said to have been finished by Sebastian del Piombo, as another of Giorgione's at Venice in the church of San Giovanni Grisostomo, and indeed many other Giorgiones. It possesses great finish, and the colours have stood well. The small but finely formed head and features, the tall stature and broad shoulders, are such as 'great George' possessed and admired. It is in a bad light.

10. Palma Vecchio. Gaston de Foix, as a youth. The face is too young to be very characteristic; but a phrenologist would notice that it is broad across the ears, and with firmness full. The helmet is highly burnished, with a good reflection of fringe.

11. Tintoretto. Portrait of a Young Man.

16. Paris Bordone. A Female figure; a wonderful combination of the most full and even muscular form, with the greatest delicacy of skin and complexion.

17. Paris Bordone. Venus and Adonis, as they call it: the action is anything but Adonis.

18. Paris Bordone. Female Figure, with green mantle.

21. Tintoretto. A Procurator of St. Mark.

22. Tintoretto. Another Procurator of St. Mark; a noble portrait.

24. Tintoretto. An Admiral.

25. Tintoretto. Portrait of an Old Man.
 27. Tintoretto. A splendid portrait of a Man in dark fur, with a glove in his left hand. It is not in Tintoretto's usual manner; looks Spanish.
 29. Paul Veronese. Marc Antony Barbaro, Venetian Ambassador to the Porte.
 31. Venetian. Petrarch's Laura (?).
 33. Paul Veronese. Catharine Cornaro, Queen of Cyprus.
 34. Paul Veronese. Judith.
 35. Palma Vecchio. John the Baptist.
 36. Giorgione. Knight.
 38 & 26. Tintoretto. Nicholas da Ponte, eighty-seventh Doge.
 48. Tintoretto. Old Man and a Boy.
 51. Giorgione. Mary Magdalen Anointing our Saviour's Feet. Punished by restoration; but a good composition, and once a good painting.

II.

5. Titian. Aldrovandi, a Bolognese natural philosopher. Splendid portrait: natural and eloquent attitude, with fine countenance. Ill hung.
 6. Palma Vecchio. The Virgin and Child, a Saint and John the Baptist, Coelestin I., and St. Catharine. A good composition, with a beautiful face for St. Catharine, one of his daughters. The once gorgeous colour of her dress has become dry and hard.
 7. Moretto (?). St. Justina. A fine melancholy face.
 10. Giorgione. Two Figures from Valerius Maximus, called C. Plotius and C. Luscius. The armour is capital, and the vine-crowned face good.
 11. Palma. His daughter, Violante. Dreadfully retouched; the colours deprived of all tone and gradation in being made neat and clean.
 13. Giorgione. David with the Head and Sword of Goliah. Two capital heads; the one 'ruddy and of a fair countenance,' the other with a ghastly death grin. The armour, as always, admirably done.
 16. Titian. Strada the Antiquary, with name, age, date, and signature.
 17. Titian. Diana and Callisto.
 19. Titian. Ecce Homo; with Aretino as Pilate, Charles V. in armour, Solyman as a Turkish knight, and 'Titianus eques coes. f. 1543.'

21. Padovanino. The Woman taken in Adultery.

24. Titian. The Anatomist Vesalius, with bare arms and a small torso. A capital portrait, full of nature.

31. Titian. The Saviour. Rather inanimate; but not without beauty and dignity.

32. Titian. The Entombment of our Lord. The Virgin Mother, the Magdalen, St. John, Nicodemus, and Joseph of Arimathea.

33. Vincenzo Catena. Canon with a missal. Beautiful picture.

36. Titian. Danae and the shower of gold.

37. Titian. Benedict Varchi, a Florentine historian.

39. Titian. Madonna and Child; St. Jerome, Stephen, and St. George.

40. Titian. His Physician, II Parma. A face of great intelligence and dignity.

41. Titian. Virgin and Child. The Madonna is just in the position in which Gian Bellini paints her; a green drapery, striped, behind. But the face has lost the primness—perhaps the saintliness—and the attitude much of the stiffness, of the older master; and the colouring shows the quicker, less careful, more brilliant execution.

43. Gian Bellini, with his name, and date, 1515, showing he painted it when nearly ninety years of age. A Girl arranging her Hair. Not the kind of subject one naturally connects with Gian Bellini. The head and hair and head-dress are beautifully done; the flesh tints somewhat faded. The face is very pure and maidenly, and recalls the lines from *In Memoriam*—

Oh, somewhere, meek, unconscious dove,
That sittest ranging golden hair.

44. Titian. His own Portrait. An expressive likeness, in rich, warm colouring; but his face became, like many others, more characteristic in old age.

45. Titian. Virgin and Child; the little St. John, Joseph, and Zacharias.

46. Titian. John Frederick, the Saxon Elector whom Charles V. dragged about with him.

48. Palma Vecchio. An Old Man.

56. Cima da Conegliano. The Virgin and Child, St. Jerome and the Bishop St. Lewis, under a tree. In the background Joseph with the ass, and a town on a hill. The foreground is very careful; the Madonna unpleasing, and attitude stiff; colouring and scenery good.

57. Titian. A Lady, with Cupid's bow and arrows in

her hand, looks into a glass held before her by a knight; a maiden playing meanwhile on a lute. The lady's head and arm and bust show beautiful colouring.

59. Luigi Vivarini; with his name, and date, 1488. In tempera. Madonnas and Child.

60. Licinio Pordenone; with name, and date, 1541. Capital Portrait of a Grimani, Procurator of St. Mark's.

62. Titian. The Woman taken in Adultery. The colours have very much clouded; but the faces are full of expression, especially the woman. Our Lord is poor.

64. Marco Basaiti. The Calling of the Sons of Zebedee. With his name, and date, 1515.

66. Lorenzo Lotto (?) Pietà. Grief genuine, but exaggerated.

Third Room

Contains some sickly Carlo Marattas, and affected Raffael Menga. Also

12. Perugino. Virgin and Child, and two female Saints. A good specimen of this master, with his clear colour, careful finish, and careless repetition in the faces.

19. Perugino. Our Lord's Baptism.

27. Caravaggio. Madonna and Child; St. Dominic and Peter Martyr. Full of black and white, and hands and contortions; no feeling, no beauty.

43. Perugino. Madonna and Child, St. Peter and St. Jerome, St. Paul and John the Baptist. His name and date, 1483. Shows that there was very little power of growth in Perugino, if this was his style already, forty years before his death.

51. Copy of Raffael's Spasimo di Sicilia.

53. Raffael (?). Riposo. Can hardly be Fra Bartolomeo, and certainly is not Raffael. The St. John is good; the sky of a very imaginary character.

55. Raffael. Madonna and Child, in a landscape. On the edge of the Madonna's dress, just below her neck, is the date, either 1505 or 1506. The bust and shoulders of the Madonna, and the outline of her face, are in beautiful drawing; and her attitude is exquisitely chosen. The colouring has suffered a good deal from cleaners, as is especially noticeable in the flesh, the part they would naturally labour at most. In the children it is noticeable in the blackness of the shadows, the loss of gradations, and so of roundness. In the Madonna's face the hectic

patchy pink is evidently a restoration. The landscape inspired the cleaners with less ambition, and has escaped with less punishment. Indeed, the distance is very clear, and just as Raffael left it.

Fourth Room.

3. Andrea del Sarto. Holy Family. A regular repetition of his recurring idea, in pleasant colour, and good preservation.

4. Andrea del Sarto. Tobias with the Archangel Raphael and St. Lawrence; our Lord in the clouds; kneeling on the right, the giver of the picture. All that flagrant, unbroken colour must not be laid to the charge of Andrea. The smile is his, verging almost to weakness; and his, too, are the soft outlines and beautiful hair.

21. Bronzino. Portrait.

23. Andrea del Sarto. Pietà. With great feeling in the Madonna, and throughout the whole picture. The face of the dead Christ is good, and the black sleeves of the Madonna happily chosen.

24. Cesare da Sesto. Herodias.

28. School of Andrea. Holy Family.

29. Fra Bartolomeo. The Presentation in the Temple; with date 1516; and the characteristic inscription, *Orate pro pictore*. Joseph is very good; the colouring is glowing, but soft and deep in tone, and slow in execution: not thin and flashing and rapid, like Rubens' ordinary manner.

30. Old Florentine, once ascribed to Andrea; not his style, but good. Holy Family.

32. Florentine. Portrait of Michael Angelo, with his long melancholy face and high head.

36. Masaccio, as they call it. A Young Man; capitally painted, but with a modern sentiment of self-conscious elevation.

Fifth Room.

1. Guido. Baptism of Christ.

6. Guido. Christ with the Crown of Thorns.

17. Agostino Caracci. St. Francis.

18. Francia. Virgin and Child, St. John, St. Fraucis, and St. Catharine. A good specimen of his stiffest church-manner; the body of the child very long, and every one of the heads bent on one side or the other.

30, 32. Guercino. The Return, and the Re-clothing, of the Prodigal Son.
 31. Guido. *Ecce Homo.*

Sixth Room.

12. Annibale Carracci. Christ with the Woman of Samaria at the Well. A good picture, though the whole arrangement is academical and constrained: our Lord's head very expressive.

19. Correggio. Jupiter and Io. There is a replica of this picture in the Berlin Gallery, but this is the better throughout, and in better preservation.

22. Parmegianino. A good portrait of Malatesta Baglioni, the Florentine General.

25. Correggio. Our Lord with the Cross and Crown of Thorns. A very striking picture; original in its treatment and splendid in colouring, though now overvarnished. It is hardly our Lord's character; probably a study from some fine living head.

27. Murillo. John the Baptist as a child.

41. Parmegianino. Portrait. Pale and lean.

42—50. Mantegna. Eight grey pieces of the Triumph of Julius Cæsar.

46. Mantegna. St. Sebastian.

Seventh Room.

9. Correggio, or a Scholar. Young Man with curly hair.

23. Giorgione. Portrait of a Young Man. Darkened by time, cleaning, and repainting: but still impressive.

27. Cesare da Sesto. Portrait of a Young Man.

32. Tintoretto (P). Procurator of St. Mark.

33. Giorgione (P). The Resurrection. Poor.

On the other side of the Marmorsaal begin the German Schools.

First Room.

9. Hoogstraten. An Old Jew looking out of a Window, 1653.

22. Hamilton. Horse piece.

27. Jordaens. Bean Feast, or Feast of the Three Kings. Whoever finds the bean in his pudding is king of the revel. There is a replica of this picture at Hesse Cassel. N.B.—The motto 'nil similius insano quam ebrius.'

29. Unknown. The celebrated Arminius; his left hand is laid on his book on predestination, his right bears a scroll, 'bona conscientia Paradisus.' Date of his death is given, 1609; and his age, 50.

34. Rembrandt. His own Mother. '1639.'

37. Rembrandt. His own likeness. Excellent.

45. Sustermans. A wrinkled Old Lady.

Second Room. Landscapes.

5. Moucheron and Vanderveld.

6. Ruisdael.

7. A Sunset. Author unknown, the signature of Hermann Saftleven is forged on it, with date 1645.

8. Moucheron and Vanderveld.

30. Gaspar Poussin. Landscape near Rome, with the famous tomb of Cæcilia Metella. The figures are by Nicholas Poussin.

53. Backhuysen. Town and Harbour of Amsterdam.

58. Hobbima.

Third or Vandyck Room.

2. Vandyck. Virgin and Child; with St. Peter, St. Paul, and St. Rosalie, and close to her an Angel. A good picture; the whites have somewhat blackened.

4. Vandyck. Prince Rupert; *æstat. twelve.*

5. Vandyck. Charles Lewis, elder brother of Rupert; *æstat. fifteen.*

10. Vandyck. A Field-Marshal.

13. Vandyck. St. Theresa on her Knees receiving a Collar from the Virgin.

19. Vandyck. Francis Moncada, viceroy of the Netherlands under Philip IV.

24. Vandyck. Countess Emily of Solms, Princess of Nassau.

25. Vandyck. John of Montfort, Spanish Master of the Mint in the Low Countries.

30. Vandyck. St. Francis.

35. Pietà. Signed 'P. P. Rubens, f. 1614.'

Fourth or Rubens Room.

All being Rubens; except four insignificant pictures over the doors, by Strudel.

1. Ignatius Loyola healing those possessed of Evil

Spirits. Full of effects, a terrible picture; the group of demoniacs admirable, especially a foreshortened man, and a livid woman.

2. The Assumption of the Virgin. The upper part is poor in colour; in the lower are some fine faces on the spectator's right; the brawny figures on the other side are inappropriately introduced.

3. St. Francis Xavier preaching to the Indians, and working Miracles. A splendid picture, though here again one regrets the two brown brawny figures on our right hand. The blind man near them, groping in his darkness, is admirable; so are the dead opposite, restored to life; and the faces of their friends, glad, or excited, or grateful.

4. St. Jerome as a Cardinal.

5. Pepin, Duke of Brabant, and his Daughter Bega, who founded the order of the Beguin nuns.

6. Profile of an Old Man.

7. Meleager and Atalanta.

8. St. Ambrose forbids the Emperor Theodosius, fresh from the massacres in Thessaly, to enter the Basilica Porziana, now the Church of St. Vittore del Corpo, at Milan. The saint has great dignity, and the inferiority of the mere earthly powers is thoroughly well given. On our left hand is another of those burly burlesques that Rubens will introduce: a gigantic figure with exaggerated calves and an unmeaning face. The acolyte opposite with the torch looks decidedly Vandyck.

9. Reconciliation of Ferdinand III. of Hungary, afterwards Emperor, with Charles Ferdinand, Infant of Spain, which took place at Nordlingen, 1634. Allegorical figures, among whom we see the faces of the painter's wife and cousin.

10. The four great river-gods of the four quarters of the world—the Danube, the Nile, the Amazon, the Ganges; with water-nymphs, &c. (Absent, Aug. 1857.)

12. Sketch for No. 3. N.B. The subsequent alterations.

13. Entombment. Our Lord's face good. St. John seems hardly finished.

14. Sketch for No. 1.

15. Copy of a picture by Titian, now 210 in the Dresden Gallery.

16. Cimon finds Iphigenia asleep with two companions in a garden. From the Decamerone. The deep sleep is good, and the drowsy awakening.

The White Cabinet.

All flowers. Perhaps 9, 10, 11, by Seghers; 12 by Rigouldts, are the best.

The Green Cabinet,

besides some pieces by Berghem, De Roos, and Wouvermans, contains—

18. Frans Mieris. Young sick Lady, with a Bible on her knee, visited by a Physician. 1656.

20. Gerard Dow. Physician by a window. 1656. Excellent.

49. Terburg. Girl writing.

52. Gerard Dow. An Old Woman Watering her Pet Stock. Capital.

103, 104. An Old Woman and an Old Man. By Denner. Both admirably executed, especially 103. The wrinkles, the texture of the skin, even the very pores, and the liquid surface of the eye, done to the life.

Fifth Room.

Nearly all Rubens.

1. Altar-piece with wings. The centre-piece contains the Virgin, four Saints, and an Archbishop of Toledo, with three Angels above. In the right wing kneels Archduke Albert, Governor of the Netherlands, with St. Albert by his side in the dress of a cardinal, while on the left wing is his wife, Clara, with St. Clara by her side.

3. Innocence with a Lamb, and three children. (Absent August, 1857.)

7. Holiday of Venus in her own Island of Cythera. 'Cras amet qui nunquam amavit; quique amavit, cras amet.' A beautiful picture, fancy free; with delightful groups of children. The landscape is thoroughly in the spirit of the subject; the whole treatment and keeping admirable, and the colour charming.

9. Rubens, or his School. The feast of Ahasuerus. Some rich drapery carefully painted, and here not out of place. Three fine female figures.

11. Helena Forman, his second wife, stepping to her bath. A very pleasing picture, worked at with a hearty pleasure, no doubt. No signs of hurry, no thinness, no flashiness of colour; great brilliancy and great truth; the flesh-tints and the plumpness admirable. The feet are

disproportionately small ; perhaps to gratify the lady, perhaps because hers really were short and stumpy ; and so give a tottering air to the figure.

- 16, 17. Two Male Portraits, perhaps by Vandyck.
- 21. Holy Family. Virgin and Child, and Joseph ; Elizabeth, little St. John, and Zacharias.
- 23. Maximilian I.
- 26. Profile Portrait of an Old Man.
- 27. Philip the Good, Duke of Burgundy.

Sixth Room.

- 3. Teniers. Country Wedding. Name and date, 1648.
- 5. Teniers. Abraham and Isaac before the Altar with the Ram. 1653.

16. Teniers. Church Feast. The painter and his family come in on the left.

34. Teniers. An inside view of the Picture Gallery at Brussels in the year 1656, belonging to Leopold William of Austria, Stadholder of the Netherlands. Teniers was curator of the gallery, and out of the fifty pictures here given in miniature, a very great number are now in the Belvedere, and will have been observed already.

47. Velasquez. His wife Juana, daughter of his teacher Pacheco, with her children, and other persons ; while he himself in the background is in his studio at work. (Absent August, 1857.)

51. Teniers. Popinjay Feast at Brussels in the Place Sablonière, 1652. St. Gudule is visible, and Teniers and his family are in the foreground.

Seventh Room.

- 25. Velasquez. Philip IV. of Spain.
- 37. Velasquez. A little Spanish Princess.
- 41. Antony More. Portrait of a Young Man.
- 43. Bartholomew Van der Helst. Strong, dark Man.

On the second floor is a good collection of the oldest German masters, nearly all the best being in the first room. Also four rooms of quite modern German paintings.

First Room.

- 12. Matthew Grünewald. A Family Picture, with the name of each person written close by him in Latin. In the foreground, Maximilian I., Mary of Burgundy his

wife, and their son, Philip the Handsome, with his two children, and Louis II. of Hungary, looking out of a window. Our Lord's mother and brethren on the other side of this picture.

13. Albert Durer. Maximilian I.

15. Albert Durer. Martyrdom of 10,000 Christians under Sapor, King of Persia. In the centre stands Albert Durer himself, close to his friend Turkhaimer, who holds a staff with a paper, 'Iste faciebat anno domini, 1508, Albertus Durer, Alemanus.'

18. Albert Durer. The Trinity, with Prophets, Patriarchs, Saints, and Martyrs: signed 'Albertus Durer, Noricus, faciebat anno a virginis partu, 1511.' The male saints are on the left of the picture, and the female saints on the right, for the most part; but there is not a strict separation, as in the Van Eyck at Ghent. There is not much female beauty, but some fine male heads. N.B.—In the right hand corner, a fine aged saint in profile, with long grey hair, robed in black; and on the opposite side a face in full with a regal crown.

35. John Asper. Portrait of a Young Man.

47. Michael Wohlgemuth. Altar-piece with two pairs of wings. The centre picture contains St. Jerome, with a man kneeling on one side, and a woman on the other; also a girl and a child further back. On each side through windows, are shown various episodes in the life of the saint. The inner side of the inner wings contains, on the right hand, the three fathers of the Latin Church, St. Augustine, St. Ambrose, and St. Gregory; on the left side, St. Andrew, St. Thomas, and St. Bartholomew. The outer side of the inner wings contains, on the right hand, the Emperor Henry and Elizabeth of Hungary; on the left hand, Elizabeth of Portugal and Martin the Bishop. The outer wings give us on their inside, on the right wing, St. Joseph with a lily, two doves and a boy, also a saint with a church; and on the left wing, St. Ursula, St. Catharine, and the Emperor Maximus under her feet, over whom she is supposed to have triumphed by her constancy in martyrdom. Then, on the outer side, which is the outer side of the whole picture, is Gregory the Great, performing mass when our Lord appeared to him bodily. Above this are given various circumstances and persons connected with our Lord's sufferings: Judas with the bag; Herod; Annas and Caiaphas; Pilate washing his hands; St. Veronica with the napkin; the Magdalen and St.

Peter; the cock that crew, and the thirty pieces of silver.
'Anno dñi, 1511.'

48. Christopher Amberger. Portrait, with skull, and the motto, 'Vive memor leti, fugit hora.'

50. Scholars of Albert Durer. An Illustrated New Testament, or scenes from our Lord's life; on a large picture with many compartments, and six shutters, painted on both sides; a marvel of laboriousness. In many compartments the same person is introduced twice, especially in the case of a miracle—*e.g.*, on the outside of the central shutter, on the left hand, the third compartment from the top farthest from the hinges, where the sick of the palsy is being let down through the roof, and also is walking away with his own bed. And again, where St. Peter and St. John pass and repass each other in going to the sepulchre, four figures, but only two persons: and the disciples and our Lord in the journey to Emmaus, nine figures but three persons.

54. Pens. Portrait. 1543.

55. Gruen. Portrait. 1520.

56. Amberger. Duke Louis of Bavaria, with fine beard.

61. Holbein. Queen Jane Seymour.

62. Holbein. John Chambers, Physician to Henry VIII., 'ætatis sue 88.' An admirable subject, full of character, given with great truth and spirit.

67. Holbein. Portrait of a Young Man; with his age, twenty-four; date 1525; and 'credo videre bona domini in terra vivencium. Psalm xxvi.' It is the 13th verse of our 27th Psalm.

81. Martin Schon. Altar-piece with two wings. The Redeemer on the Cross, with the Virgin, St. John, and a man and woman, givers of the picture; St. Veronica on one side, the Magdalen on the other, Jerusalem in the background.

83. Holbein. 'Geryck Tybis, of London, 33, 1533.'

85. Holbein. A Young Man, not unlike some pictures of Napoleon, 'A.D. 1541, æt. suse 28.'

100. Holbein. Erasmus.

Second Room.

8. Engelbrecht. Altar-piece with two wings. In the centre the Holy Family with an angel; on the right wing the giver of the picture with St. George, and his wife with St. Catharine on the left.

9. Hugh van der Goes. Virgin and Child, with an angel and the giver of the picture.

13. The two wings of No. 9. The two St. Johns.

39. John van Eyck. Said to be a portrait of Jodocus Vyts, the giver of the great picture at Ghent, of which part is now at Brussels; but the face here is hardly the same as his there.

44. Quintin Matsys. Portrait of a Goldsmith.

Third Room.

Some fair portraits by the younger Pourbus,

23. A Man with red beard.

24. Peter Guzman, First Count of Olivarez.

30. A Lady, not unlike Mary Queen of Scots.

28. Pourbus, the elder. A Man with light beard.

33. Franck, the elder. Cabinet with ten pictures, among them No. 44 of the last room.

34. Franck, the elder. Solon in the Treasury of Croesus, refusing to call him the happiest man on earth, till he knows his end. On the right in the distance, is the rich king's wretched death.

52. Lucas van Valkenburg. Waterfall.

Fourth Room

Need not detain any one more than a minute.

11. Venus, by Heinz.

70. Portrait, by Specart.

91. Mytens. His own Portrait.

92. Kupetzky. His own Portrait.

94. A Girl's Head, by Sebold.

These are as worth looking at as any in the room.

Beyond, on the same floor, are four rooms of modern pictures; very few at all good.

On the ground floor are four rooms of Italian pictures, mostly very poor; and four rooms of German works, on the whole poorer still.

ITALIAN SCHOOLS.

First Room.

16. Palma Vecchio. Girl with Light Hair.

20. Tintoretto. Susanna in the Bath. Reminding one

of Michael Angelo. Perspective good; conception original; shadows well thrown. The flesh-tints are a good deal rubbed out in cleaning.

23. Titian. Charles V., set. 50, M.D.L.

Second Room.

35. Bernardino Luini. St. Jerome.

Third Room.

2. Paris Bordone (?). Strange picture of Gladiators; with the Coliseum, Trajan's column, Pantheon, &c., crowded together.

18. Spagnoletto. Archimedes.

26. Carlo Maratta. Virgin and Child.

Fourth Room.

No need to enter. But if you do—

12. Salvator Rosa. Cavalry Engagement. Confused and blackened.

15. Raffael Mengs. A Duchess of Tuscany.

18. Rosalba Carriera. August III. of Saxony.

These are as good as any.

GERMAN PICTURES.

First Room after the Copying Room

Contains some thirty pictures; none worth any notice.

Second Room.

5 & 11. Hunting-pieces by Snyders.

10. Philip IV. of Spain.

6. Velasquez (?). Maria Theresa, daughter of Philip IV. of Spain, wife of Louis XIV.

Third Room.

13. Hamilton. Wolf and Stag.

Fourth Room

It is needless to enter.

MUNICH.

THE PINACOTHEK

Is a fine Palace of Art, built after the designs of Klenze, 1826—36, admirably adapted for its purpose. As a collection of pictures it is decidedly inferior to that at Dresden; but with that exception, there is perhaps none other in Germany that contains so many fine works. Its great strength is in the older German masters (especially Albert Durer) and Rubens. It owes a great deal to the late, but still living, King Lewis; who, with limited means, has certainly done more for art and the embellishment of his capital, than any other potentate in Europe since the days of the Medici. The grand corridor, with its twenty-five loggie, is in beautiful taste, richly decorated. The paintings in it, partly allegorical, chiefly historical, show the progress of art both in Italy and Germany. The subjects of each loggia are satisfactorily given in Murray's *Guide*. In the gallery itself the central halls should open into the adjoining cabinets; but the only communications ever open are at each end and in the centre. So the most practicable way is, first to see the large halls, and then the small cabinets; though by this plan the sequence of time and distinction of schools is certainly disarranged.

First Room, on the right hand of the Entrance Door.

1. Albert Durer. Knight in Armour.
2. Beham. The True Cross, found by the Empress Helena, restores a dead woman to life. 1530.
4. A replica of 1621 at Dresden. There signed 'Bez. Marinus me fecit 1541.' This is attributed to Quintin Matsys, who died 1529, and is inferior in expression to that at Dresden, especially in the face of the girl.
17. School of Albert Durer. Our Lord bearing the Cross.
22. Wohlgemuth. Christ on the Mount of Olives. The deep sleep of the Apostles is very good. The colouring clear and bright throughout, except that the angel is very heavily draped. On the reverse is Michael the archangel.
26. Burgkmair. Battle of Zama, between Hannibal

and Scipio Africanus. Each face is distinct, but the whole is a complete confusion.

27. Wohlgemuth. The Crucifixion. The colours are very strong and clear. There is affectation, perhaps, in the Magdalen, and throughout something grotesque; but there is genuine feeling. The good centurion looks quainly in a rich civic dress. On the reverse is the Annunciation.

34. Wohlgemuth. The Deposition from the Cross. Again the fine colour, and again the dainty Magdalen. We have already (in the fifteenth century, at any rate, perhaps many years before its close) the idea of lowering the body with a long scarf; and already a brilliant white sheet: which spoils Sir Joshua's view of the great originality of that arrangement in Rubens' Crucifixion.

35. Feselen. Alexia (in Burgundy) besieged by Julius Caesar. A battle-piece, with more vigour, and less obscurity than 26.

39. Wohlgemuth. The Resurrection of Our Lord. A good conception, with great nature in the soldiers, great beauty in the angel, and fine colouring.

40. Holbein, the father. St. Barbara.

45. John Van Eyck. The Offerings of the Three Kings. The first king a fine face; swarthy complexions freely introduced.

46. Holbein, the father. St. Elizabeth of Hungary feeding the sick.

55 & 61. Very good copies, both in spirit and colour, of the Virgin and John the Baptist, by John Van Eyck, at Ghent. Made for Philip I., by Michael Coxie.

56. Kranach. The Woman taken in Adultery brought before our Lord. Our Lord's face is a failure; the woman, habitually weak and now penitent, is good. Very good is the fat sensualist criticising through his spectacles the personal attractions of the poor creature. A vindictive head of a man in grey armour is good; and a juster and more considerate head just behind the woman.

62. Holbein. Count Fugger of Augsburg. The face is well done, but the colour weak.

66. Sustermann. Pietà. A splendid picture, whoever did it; most genuine in feeling, and full of expression. The Christ is too full and broad; and the head, from a false ideal of the heroic, disproportionately small.

67. Holbein. Children of Count Fugger. Some of the girls very like the father, especially in the nose.

71. Albert Durer. St. Peter and St. John; fine figures with full foreheads and rich colour.

72. Albert Durer. The Birth of Christ.

76. Albert Durer. St. Paul and St. Mark. Great individuality in the heads; St. Mark very strange and very ugly; St. Paul, hardly our modern idea of him, nor filling up his own graphic hints at his bodily presence.

Second Room.

77. Holbein. Portrait.

78. Bucklelear. An *Ecce Homo*; subordinate to the market.

79. Burgkmair. St. Erasmus.

80. Quintin Matsys, or one of his Scholars. The perpetually recurring *Two Misers*.

97. Holbein. Portrait. A sturdy face, with a touch of humour.

98. Beham. The Self-devotion of Marcus Curtius. The horse very wooden; but many of the figures are full of action.

99. Mabuse. Michael the Archangel.

110. Duffet. Nicholas V. visits the Tomb of St. Francis of Assisi.

120. Neuschalet. John Neudorfer, a great Mathematician, instructing his Son. The old man has a face of great intelligence and thought, well given; the boy is like the father, but the colouring not so good.

136. Carl Loth. His own Portrait.

149. Dietrich. Lazarus in Abraham's bosom.

151. Dietrich. Stormy Landscape—sea and land.

152. Angelica Kaufman. Her own Portrait.

153. Raffael Mengs. His own Portrait.

Third Room.

174. Philip de Champaigne. /The celebrated Turenne.

175. John Both. Landscape, with the Death of Argus; figures by his brother Andrew.

178. Vandyck. Virgin and Child, and St. John.

179. Bol. The intended Offering up of Isaac.

185. Rembrandt. Old Man.

189. John Both. Italian scenery; with figures by his brother Andrew.

193. Vandyck. Liberti, an organist at Antwerp.

194. Terburg. Interior of a Cottage.

195. Rembrandt. A Turk, in the attitude, and with the face, of Ahasuerus in the Dresden gallery.

196. Rembrandt. His own likeness.

198. Vandyck. Martyrdom of St. Sebastian. In his Rubens' manner.

201. Vandyck and Snyders. Victory of Henri Quatre, with Sully by his side, at Martin d'Eglise, over the Duke of Mayenne.

203. Like 201, hung nearly out of sight. Vandyck. Pietà.

206. Vandyck. Portrait of Snyders.

207. Vandyck. His own Portrait.

210. Waterloo. Road through an Oak Wood.

211. Gerhard Flink. Isaac Blesses Jacob.

213. Vandyck. Pietà. Good in composition. The limbs of Christ too muscular and too artful; colour blackened.

220. Vandyck. Christ Healing the Sick.

221. Vandyck. Susanna.

224. Vanderhelst. Admiral Martin Van Tromp.

239. Victoors. Tobias gives Thanks with his Family for the Safe Return of his Son.

242. Jardin. A Sick Goat tended by two Girls.

243. Peters. Storm at Sea.

Fourth, or Rubens' Room,

For it contains no picture by any other master. It is a pity to have so many fine Rubens' crowded together; we get weary of his rich manner, and see nothing but repetitions: whereas, if we came upon these same pieces, many of which are really splendid, at easy intervals, there would be points of contrast as well as comparison. As it is, if one goes through them uninterruptedly, one feels very much like King Midas, who starved on gold.

244. Portraits of Lord and Lady Arundel, with a White Hound.

245. Lion-hunt. The lions are by Snyders.

247. Decius Lying in State.

249. The Reconciliation of the Sabines with the Romans. A good deal of his gaudy, but not much of his best, colouring. The man on horseback, staying the fight, is good.

250. The Descent of the Damned. A magnificent picture; though many of the flesh-tints are too silvery,

and one cannot but regret his taste for extreme fatness. The light and shade are admirably managed; the hideous rout, and the great variety of most flexible postures, are nobly conceived. For reach of imagination, facility of execution, and judgment of chiaroscuro, it is very great indeed; and though there are some unpleasant bits of flesh here and there, the whole action is given with the greatest force.

252. The Adoration of the Shepherds.

253. Latona, with her children, Apollo and Diana, changes the surly peasants into frogs.

254. The Betrayal of Sampson. A splendid picture, in his very best colour; well conceived, and thoroughly worked out. The muscular limbs and struggling forms, which he loved so much, partly for their own sake, partly for his skill in anatomical development, are here felt to be not out of place. The expression of every face is true to the occasion and clear; the whole conception very powerful as well as the execution good.

255. Himself and his First Wife, Elizabeth Brant.

257. The larger Last Judgment. The silvery greys are too predominant; and though there is some beautiful colour and fine bits of drawing, the whole picture seems to flag and want effect. The Michael has not the dignity of 250; and throughout, for energy and concentration, this large picture is inferior to both of those on kindred subjects—250 (in this room) and 297 in Cabinet Twelve.

259. Helena Forman. His second wife.

260. Our Lord receiving the Four Penitents—Mary Magdalene, Peter, David, and the penitent thief.

261. 'It is Finished.' The face is hardly successful, but the figure stands grandly in bold relief against the gloomy sky and the thick darkness.

262. Children and Fruit. (Absent, Aug. 1857.)

263. Michael with the flaming sword thrusts the fallen angels into the abyss. Somewhat theatrical, and with no great expense of thought.

266. Philip IV. of Spain. Not so real or free from flattery as Velasquez's portraits of that dull and cruel face.

267. Elizabeth of Bourbon, wife of Philip IV.

268. Dr. Van Thulden.

270. The Slaughter of the Innocents.

272. The Trinity in Unity.

274. Boar Hunt. The animals by Snyders.

275. His second wife, Helena Forman. The same

cheerful face, and merry eye, and heaving bosom. The little finger ill fore-shortened.

277. Franciscan Friar. Very much in the Spanish style.

279. His second wife, with their youngest child. A pretty picture, though the colour is not well preserved.

281. An allegorical subject from the Book of Revelations. Too theatrical.

284. Landscape, with a Rainbow. Not so good as the rainbow landscape (belonging to Lord Burlington P) exhibited at Manchester, 1857. No red tints in the bow.

285. Warrior crowned by Fame. Too red. There is a replica, I think, at Dresden; perhaps better than this, but neither good.

286. Girl and Shepherd. Well painted.

290. The Descent of the Holy Ghost.

292. Martyrdom of St. Lawrence.

Fifth Room.

295. Vandyck. Portrait of John Breughel.

305. Snyders. Lioness and Wild Boar.

306. Lievers. Time with an Hour-glass.

309. Wynants. Morning landscape.

313. Vandyck. A Burgomaster.

315. Vandyck. His Wife.

314. Gaspar Crayer. Virgin and Saints. Large, poor, and void of unity.

316. Vandyck. Virgin and Child.

319. Wynants. Evening.

321. Vandyck. Colin de Nolé.

322. Buysdael. Waterfall, &c.

323. Rembrandt. Flink, the painter.

324. Jordaens. Another repetition of his Satyr and Traveller.

329. Rembrandt. Wife of Flink (323).

331. Vandyck. His own Wife (daughter of Lord Ruthyn).

345. Vandyck. Duke William of Newburg.

347. Vandyck. Duke of Croi. Has a Spanish air.

Sixth Room (Spanish and French).

348. Murillo. Two Beggar-boys, one with grapes, another with a melon. A very well known picture, but absent during the writer's stay at Munich, in Aug. 1857.

349. Murillo. Two Bright Urchins, enjoying their fruit and bread. Good; so natural.

351. Zurbaran. The Mater Dolorosa with St. John.

357. Murillo. Two Boys at Play. (Absent, Aug. 1857.)

358. Murillo. Four Boys—two at cards.

367. Velasquez. An admirable portrait of Cardinal Rospigliosi, nuncio at the Court of Philip IV.; afterwards Pope, as Clement IX.

368. Murillo. A Girl counting out Money to pay for Fruit just bought of the Boy.

373. Zurbaran. St. Francis.

375. Velasquez. A Knight.

376. Murillo. Old Woman, Boy, Bread, and Dog.

398. Vivien. Portrait of Fenelon. An intellectual face, open and benevolent; strong, and refined too.

413. Lesueur. Martha and Mary before Christ.

416. Claude. An Evening Landscape.

Seventh Room.

421. Guercino. Christ crowned with Thorns.

433. Tiarini. Tancred in the Enchanted Forest.

436. Paul Veronese. Portrait of a Lady.

437. Tintoretto. Adoration of the Shepherds.

438. Domenichino. Hercules and Omphale.

452. Morone. Excellent portrait of an Ecclesiastic.

453. Carlo Dolce. The Virgin and Child. More rosy-tinted, with the shadows less overdone and less sickliness of cast than usual; more vigour throughout, with considerable beauty in the faces and excellence in the execution.

466. Carlo Dolce. Innocence; or, perhaps, St. Agnes.

467. Titian. Portrait of Aretino. Admirable; a finer picture, but not a better portrait than 452.

468. Rotari. Wake up!

470. Giorgione. The Vanity of the World. A noble figure, with fine colour, little injured in the green dress; the face has been overcleaned, and then, alas! retouched.

471. Carlo Dolce. Magdalen.

478. Titian. Luigi Grimani, Venetian Admiral.

481. Tintoretto. The Magdalen anointing our Lord's feet.

482. Pordenone. Musical group, with the painter's likeness in the background. A subject for Giorgione, but not his handling.

483. Paris Bordone. Lady in red.

484. Vasari. Virgin and Child.

Eighth Room.

485. Paul Veronese. Holy Family.
 489. Titian (or Tintoretto). Portrait.
 494. Baroccio. *Noli me tangere.*
 496. Titian. Portrait of Charles V.
 522. Domenichino. Susanna. Hard, but not bad; blackened a good deal.
 527. Guido? Assumption of the Virgin. Probably a copy of that in the Bridgewater Gallery.

Ninth Room,

Contains the private collection of the ex-king.

533. Granacci. St. Jerome in a Cardinal's dress.
 534. Raffael. 'The Madonna with the infant Christ, who is caressing the little St. John, brought to him by Elizabeth; and the latter, while holding the boy, looks with a most animated countenance at St. Joseph, who stands leaning with both hands on his staff. He bends his head towards her with an expression of astonishment and of praise to God.' So Vasari describes a picture painted by Raffael for Domenico Canigiani; and it is no doubt this, though some have thought that this is but a copy of the real picture, said to be the Rinuccini family at Rome. Painted about 1505. A very regular composition, quite in Greek symmetry. The Virgin has a beautiful face, though rather vague and wandering; deficient, I mean, in modelling and compression. St. Elizabeth reminds one of Andrea del Sarto, and St. Joseph of Fra Bartolomeo, with whom Raffael became acquainted on his first visit to Florence, 1504. The colouring is not so exquisite, nor the drawing so simple, true, and unaffected as he would have left it later. But it is a beautiful picture.

538. Ghirlandaio. A Pietà.
 539. Tintoretto. Said to be himself commanding his son to the Doge. The man has a fine face, whether it is the painter's or not.
 546. Leonardo (or a scholar). St. Cecilia.
 547. Perugino. Madonna and Child.
 548. Andrea del Sarto. Madonna and Child, St. Elizabeth and St. John. A beautiful picture, and a good example of his harmonious arrangement of colours. Besides half-tints and shadows, there are six distinct colours in the Virgin's dress, and yet they are so happily chosen

and placed, that they seem as quiet and subdued, as natural and unnoticeable, as if they were there by chance, or rather were the only things that could be there. She is his wife, of course.

549. Mantegna. Virgin and Child. Dry, quaint, and stony, but worth notice.

550. Fra Bartolomeo. The Virgin and Child, with St. Joseph. Very soft and pure; the colours mingled with great tenderness.

551. Lorenzo Lotto. Betrothal of St. Catharine.

552. Lorenzo di Credi. The Virgin adoring the Infant Saviour. St. John, an angel, and St. Joseph.

553. Fra Filippo Lippi. The Annunciation.

556. Ghirlandaio. Virgin and Saints.

557. Perugino. The Virgin appearing to St. Bernard, accompanied by two angels. In the background, St. Bartholomew and another saint. A beautiful Perugino, and in excellent preservation. The colour very warm and harmonious, the drawing very clear and true; as much devotion as ever, and less affectation than often.

558. Gian Bellini. The Virgin lays her hand on the head of the giver, while the child is in her arms. St. John and St. Sebastian by her side.

563. Bernardino Luini (they call it Leonardo), Virgin and Child.

571. Guercino. The Saviour.

573. Morone. Portrait.

575. Francia. The Virgin adoring the Infant Saviour. Very devotional and pure. Conventional, of course, but with great clearness and beauty. Would look better on a smaller canvas.

580. Luini. St. Catharine.

581. Raffael. Bindo Aldoviti, or, as the Munich catalogue calls it, and as Raffael Morgen engraved it, Raffael himself. The difference of opinion arises from the two allowable interpretations of Vasari's passage, 'ed a Bindo Aldoviti fece il suo ritratto quando era giovane.' The face is not like any other recognised portrait of Raffael—it is too *prononcée* and too fiery, but a fine face.

582. Called a portrait of Giorgione, by himself; but it is not the face one knows as Giorgione through Titian's portrait; of which, however, I have only seen prints. It is, however, a capital picture, the fur recalling Raffael's lute-player. Since writing the above note in the gallery, I find in Mrs. Forster's translation of Vasari, in a foot-

note to the life of Palma Vecchio, that this picture is thought by the German Förster to be Palma's portrait of himself, which Vasari praises most highly, and describes as drawn by himself from the life, with the aid of a mirror. 'Con alcune pelli di camello intorno, e certi ciuffi di capegli tanto vivamente, che non si può meglio imaginare.' And he adds, that besides the excellence of the drawing and the colour, 'vi si vede dentro un girar d'occhi si fatto,' that neither Leonardo nor Michael Angelo—Vasari's master and standard of excellence—could have surpassed it. But this passage I did not find till after I had left Munich, so that I have not been able to compare this picture with the above description. Even if this picture has no robe of camel's hair, but merely fur (and to the best of my recollection it is fur), so trifling an inaccuracy is very common with Vasari, and would go no way at all towards proving that this so-called Giorgione is not really Palma da se stesso. One thing is certain, that no one—not even Sebastian del Piombo—caught so much of Giorgione's manner and flesh-tint as Palma Vecchio; and it is probable that many a so-called Giorgione was really done by Palma. At Venice (e.g., in the sacristy of San Stefano), we see pictures apparently begun by Giorgione, but finished by Palma.

583. Francia. Virgin and Child, with two angels. Rubbed down in re-cleaning.

584. Raffael, or a copy. Holy Family. Declared by the Munich *Guide* to be very like the beautiful Madonna della Seggiola. It is not good, and is anything but the manner of the Seggiola, though certainly the Madonna is seated.

585. Luini. Virgin and Child. Good.

586. Turbido. His own portrait.

587. Titian. Virgin and Child, with St. John and the donor of the picture.

588. Paris Bordone (or more likely Palma Vecchio). Virgin and Child.

590. Perugino. In his more conventional manner. Virgin and Child, with St. John the Evangelist and St. Nicholas.

First Cabinet.

5. Artist unknown, but of the Cologne school. Christ on the Cross, with the Virgin, St. John, and six other apostles.

10. William of Cologne. St. Antony the Hermit, Pope Cornelius, and the Magdalene.

13. Cologne School. St. Veronica with the Holy Napkin. Her face is very pretty, though dark, and the whole good.

14. Attributed to the painter of the great picture in Cologne Cathedral. St. Catharine, St. Hubert, and St. Quirinus.

Second Cabinet.

Full of pictures by Israel Van Meckenem.

19. The Annunciation.

20. The Sposalizio. Beautiful finish.

23. The Presentation of the Virgin.

27. Our Lord on the Cross, with the Virgin and St. John, St. Ursula, and St. Hippolitus.

31. The Assumption of the Virgin.

32. Joachim and Anna, parents of the Virgin, at the Golden Gate. The story is told by introducing Joachim thrice. The arrangement of Anna's arms is very singular, their attitude apparently changed during the execution.

Third Cabinet.

35. John van Eyck. The Annunciation.

36. John van Eyck. The Adoration of the Magi; the Moor being a likeness of Charles the Bold, a very striking face; and the eldest Magus, of Philip of Burgundy. Some of the flesh-tints are too lilac, from an attempt at delicacy; the colouring otherwise is very brilliant, especially in the tissues.

37. John van Eyck. The Presentation in the Temple; with a good female figure in a green robe.

38. Luke Cranach. St. James the Younger, and St. Christina.

39. Luke Cranach. St. Agnes, St. Bartholomew, and St. Cecilia.

40. Luke Cranach. St. John and St. Margaret.

41. Mabuse. Danæ and the Shower of Gold. 1527.

42. John van Eyck. St. Luke (said to be a portrait of his brother Hubert, but is not like other portraits of him) painting the Virgin and Child.

Fourth Cabinet.

44. Hans Hemling. The Israelites gathering Manna in wonderfully gay clothes. In a bright break in the clouds is seen God the Father.

48. Hans Hemling. John the Baptist, in a landscape, with lizards introduced, and a king-fisher, &c. 'While day arises, that sweet hour of prime.'

49. Hans Hemling. The Adoration of the Three Kings; with some exquisite minute painting.

50 & 51. Head of our Lord, both. A great contrast in every respect; probably neither by Hemling; certainly not both, as the catalogue states.

54. Hans Hemling. St. Christopher, with our Lord on his shoulder, as a child. A brilliant sunset tips the floating clouds.

58. Hemling. Our Lord taken in the Garden. Malchus excellent.

59. Bernard van Orley. St. Norbert notwithstanding Teuchlin the Heretic.

63. Hemling. The Seven Joys and Seven Griefs of the Virgin. Containing in one piece many beautiful pictures. The wise men of the East are seen led by the star: especially pleasant is the group of shepherds; but all is minutely and admirably finished.

Fifth Cabinet.

60, 70, & 71. John Schoorel. In the centre piece is the Death of the Virgin, with the Twelve Apostles by her bedside; she is much the youngest person, apparently, in the room; there is great variety of attitude, and some of character. On the one wing are the donor and his sons kneeling before St. George and St. Dionysius; the father's face admirable. On the other wing, kneel the wife of the donor, and her daughter; while St. Gudule lays her hand on the girl's head, and St. Christina stands by.

79. John Schoorel. St. Jerome.

87. Matthew Grünewald. The Virgin, St. Margaret, and St. Dorothy.

88. John Mehlem. His own Portrait.

89. Bles. The Salutation of the Virgin.

Sixth Cabinet.

95. Hemskerk. The Emperor Henry with a Model of Bamberg Cathedral, whose founder he was, in his hand. St. Helena with the Cross; the donor of the picture and his boys.

96. Mabuse. In one corner is the Deposition. In the other the Descent into Hell, or the Preaching to the Spirits in Prison.

97. Hemskerk. John the Evangelist, St. Catharine as the Sponsa Christi; the wife and daughters of the donor of this and 95.

Seventh Cabinet.

120. Albert Durer. Portrait of Oswald Krel: 1499.

122. Zeytblom. St. George.

123. Albert Durer. Joachim and Joseph.

124. Albert Durer. His own portrait. A fine face and magnificent portrait of the greatest interest. 'Stolen,' says Murray's *Guide*, 'by an artist to whom it was given to copy. He cut it from the panel on which it was painted, glued his own copy on instead, and sold this to Maximilian of Bavaria for 630 florins;—no more did he get for his villainy! It has Albert's initials, and is dated 1500. "Albertus Durerus, Noricus, ipsum me proprius sic effingebam coloribus et statis anno xxviii." It is very highly varnished.

125. Walch. The Emperor Maximilian I.

126. Zeytblom. St. Anthony of Padua; his pig and its bell, behind.*

127. Albert Durer. Simeon and a Bishop Lazarus.

128. Albert Durer. His own Father, aged seventy. A very solid square-jawed face, almost sullen. An inscription in old German, with date 1497.

139. Albert Durer. Portrait of his teacher, Michael Wohlgemuth, aged eighty-two. 1516. A fine old face of great intellectual activity.

141. Luke Kranach. Luther and Melancthon.

149. Holbein. John Carondelet, Chancellor of Flanders.

* See Murray on Pesth.

Hogarth Cabinet.

221. Hogarth. *Portrait*. 1742.
 222. Hogarth. *House傍* by *Persons*.
 223. Hogarth. *Alexander's Victory at Arbela*.
 224. Hogarth. *Old Man and Old Woman*. Most
 popular work; the woman's admiration, but a kind of un-
 conscious contempt is thrown over the whole.

Janot Cabinet.

225. Janot. *the younger*. *Cats and Apes at music*.
 226. *Velvet Breakfast*. *Flowers and Fruit*, with a
Grey Parrot in the centre by *Peter von Arnost*.
 227. *Stompe*. *Hunting-piece*.

French Cabinet.

228. *Coypel*. *the Younger*. Six triumphal cars, an allegory
 of the Christian Church. This picture by Rubens' master
 remains looking like a prophecy that out of this school
 should come Rubens.
 229. *Coypel*. *Le Brun*. *Peasant dance, and wedding,*
 and *marriage*.

Eustach Cabinet.

230. *Stompe*. *As the Man*.
 231. *Stompe*. *Birth of Christ*.
 232. *Stompe*. *The Descent from the Cross*. The
Christ is *not* *the* *one*, as is especially noticeable from the posi-
tion *of* *the* *body*, and the *extreme* *relaxation* *of* *the*

233. *Stompe*. *The Elevation of the Cross*. The
body *of* *the* *cross* *is* *surrounded* *by* *the* *cross* *process*. The grey horse and the
grey *horse* *comes* *in* *with* *great* *dignity*. But the *Christ*
looks *down* *and* *all* *the* *more* *from* *its* *prominence*;
which *is* *in* *the* *sole* *strong* *light*, *except* *a* *gleam* *on* *some*

The Resurrection.

The Doctor's Visit.

Portrait of an Old Painter.

Stage and a Lake-side.

234. *His own Portrait*. Admirable;
 transparent through the skin,

277. Gerard Dow. *The Toilette.*

284. Gerard Dow. A Village Cheap-Jack expatiating on the value of his wares to the crowd round him; while the artist looks out from a window, pencil and palette in hand, to take the scene. Beautiful handiwork, but failing in effect; finished to nothing. Gerard Dow's largest attempt at composition, for which he had no capacity.

285. Slingelandt. *Mother and Baby.* The baby's face is good, and the cradle well-managed.

286. Adrian van Ostade. *Peasants Dancing.*

287. Mieris. *The Swooning Lady.*

290. Rembrandt. *Christ in the Temple.*

Twelfth Cabinet.

Rubens throughout.

297. The smaller *Last Judgment*, but the greater. There is more nature, more fury, more action here than in the great picture. There is less idle colour and startling flesh-tint to draw you away from the whole drama to individual bits of painting. The complete change of colour from the red-browns of one side, to the dim pearly greys on the other, is admirably conducted. Never did a glorious imagination put forth more strength in variety of attitudes and true energy, extreme, but not unnatural, than here. The conception is most masterly; luxuriant and strong as Milton. The execution has no weak point, and for colour it is charming.

309. The *Destruction of Sennacherib and his Host.* Full of force; darker in tone and fuller of shadow than often. The principal figure is magnificent, and indeed the whole central group. The subject is an excellent one for Rubens, with his great mastery of terror. The colouring very noble.

316. The *Battle on the Thermodon, between Theseus and the Amazons.* This and the last picture (309) are in his very finest colouring; not thin or gaudy, nor yet blood mixed with milk: no vast masses of ill-digested richness; no fat women annoyingly phosphorescent: but strong, and deep, and clear. The grandest colouring and the freest drawing, both at the command of an imagination always daring, never enslaved: but here consenting to work carefully and under its own deliberate restraint. The fury of the battle, the terror of the dying, the pallor of the dead, the whole scene, even down to the wildness of the horses,

is thoroughly his own ; as grand a piece of epic poetry as ever was sung, or written or painted. This and the last picture prove how little size has to do with grandeur, and that too with subjects and a mode of treatment which are above all others grand.

- 317. Conversion of St. Paul.
- 323. St. Christopher. As at Antwerp.
- 324. A Landscape with a brook, cows, and milking-maids.
- 325. The Resurrection of the Blessed.
- 327. Portrait of a Man.
- 328. His second Wife, Helena Forman.
- 329. Sketch of the Consecration of Decius (just before his heroic self-devotion in battle), in the gallery at Vienna.

Thirteenth Cabinet.

By Vandyck are some monochrom portraits of people more or less great.

- 335. Queen Marie de Medici.
- 336. Caesar Scaglio.
- 337. John of Nassau.
- 338. Gustavus Adolphus.
- 342. Palamedes, the painter.
- 343. Peter Snagers. In colour.
- 346. Prince Carignan.
- 347. Tilly.
- 348. Wallenstein.
- 353. Mieris. His own Portrait.
- 362. Pynacher. Evening.
- 363. Vandyck. Christ on the Cross.
- 383. Vanderwerff. The Serenade.

Fourteenth Cabinet.

396. Mieris. Boots ; with their owner and painter in the background.

- 400. Schalken. The Wise Virgins and the Foolish.
- 1700.
- 401. Gerard Dow. Girl at a Window.
- 417. Mieris. Girl feeding her Parrot.
- 423. Mieris. Lady in Green Satin.
- 428. Wouvermans. Swedes and Austrians—cavalry skirmish.

Fifteenth Cabinet.

- 446. Ruysdael. Landscape.
- 448. Mieris. Lunch.
- 453. Ruysdael. Landscape.
- 466. Mieris. Good study of a Moss-Trooper.
- 470. Terburg. The Note.
- 473. Peter Neef. Church Interior.

Sixteenth Cabinet,

Contains nothing but Vanderwerff's. If parts made a whole, or polish a picture, then Vanderwerff would be a great master; which he certainly is not. But many of his heads are excellent, his drapery generally is good, and colour fair, though it wants transparency. He has tried to get Correggio's art of shadows, but is too woolly and livid. He has no transparency, and no imperceptible stealing on of shade.—See Murray's *Guide* for a long critique on him by Sir Joshua, taken from the *Notes on the Dusseldorf Gallery*, ii. 389—392, of the fifth edition of Sir Joshua's works, by Cadell, 1819.

- 480. Holy Family.
- 481. Pilate leads forth Jesus. 1698.
- 485. Christ with the Doctors.
- 483. The Dismissal of Hagar.

Seventeenth Cabinet.

- 503. John Van der Heyden. An Open Square planted with Trees.
- 506. Polenburg. Roman Landscape.
- 507. Vanderwerff. Artists studying a Torso of Hercules; boy and girl at play.
- 511. Paul Potter. Cows; Child learning to walk.
- 517. Gerard Dow. Hermit.
- 529. Metzu. Bean-Feast. Peter Van Koogke. Beer-house.

Eighteenth Cabinet.

- 537. Marco Basaiti. Pietà.
- 541. Fresco head of St. John, perhaps by Raffael.
- 542. Masaccio. Monk's Head, in fresco.
- 544. Fresco head of an Angel, by Correggio.

Nineteenth Cabinet.

550. Giotto. St. Stephen, Nicholas, Dominic, Maurice, and Peter. Also
 553. Five more Saints, by the same hand. All well-preserved.
 558. Masaccio. Said to be his own Portrait; but not at all the type of face recognised as his.
 559. Masaccio. Faith and Piety.

Twentieth Cabinet.

580. Garofalo. Virgin and Child.
 581. Raffael. The Baptism of Our Lord.
 582, 583. Andrea del Sarto. John the Baptist preaching in the Wilderness; and the Visitation. Both in beautiful drawing.
 587. Raffael. Said to be his own Portrait; but the hair is much darker than Raffael's, and the nose such as he never could have had—bulbous and fleshy, and with cramped nostrils, showing neither taste nor power.
 588. Raffael (?). Michael, the Archangel.
 589. Andrea del Sarto (?). Zacharias speechless.
 597. Fra Bartolomeo. Virgin and Child.
 601. Palma Vecchio (or some earlier Venetian). The Holy Family.
 604. Gian Bellini. His own Portrait.
 608. Cima. Virgin and Child, with Saints.

Twenty-first Cabinet.

610. Mantegna (or Milanese School). The Saviour.
 614. Raffael. The Madonna del Temp. Not by any means one of his best.
 615. Fra Angelico. The Entombment.
 619. Titian. Portrait, with date, MDXXXIII.
 626. An Ecce Homo. Attributed to Correggio, whose style it does not resemble.

Twenty-second Cabinet.

631. Tintoretto. Vesalius, the Anatomist.
 636. Cignani. Madonna and Child, with St. John.
 637. Sassoferato. Madonna.
 638. Carlo Maratta. Child asleep.
 644. Guido Reni. St. John the Evangelist.

Twenty-third Cabinet.

- 654. Nicholas Poussin. His own Portrait.
- 656. Battoni. His own Portrait.
- 661. Annibale Carracci. His own Portrait.
- 665. Head of a Young Faun. Certainly not by Correggio, to whom it is here attributed; probably by Domenico Feti, as Sir Joshua declares.
- 676. Carlo Maratta. Idleness.

MILAN.

THE chief picture gallery is the Pinacoteca, at the Brera—the abbreviated form of its old full title, Il Collegio di Santa Maria della Brera—a college and church in the hands of the Jesuits till the changes consequent on the French Revolution. The church was pulled down in 1810, and the present roomy buildings erected.

The gallery possesses no great masterpiece, though containing a fair number of good pictures; and in local names, painters of the early Milanese and Lombard schools, it is very strong. The pictures are hung up without any arrangement; with no regard to sequence of time, vicinity of place, or affinity of school. Many of the best pictures are in the worst lights. The catalogue gives elaborately the dimensions, but meagrely the subjects; and the whole gallery wants brisk and intelligent revision.

The writer of these notes can give but little help to the English visitor in this gallery. During his own visit in September, 1857, an exhibition of modern Milanese paintings was going on in the Brera; and these gems of art were hung on tall screens placed immediately in front of the old paintings, which in consequence were very hard to find, and harder still to see. So that for this gallery the present writer has very little to fall back upon, except some brief notes which he made during a visit in August, 1855; and these notes he had with him while hunting behind the screens in September, 1857, so that he was then in some degree able to modify, strengthen, or correct impressions made upon him in his earlier visits.

In the entrance-hall to the gallery are some seventy frescoes, by Bernardino Luini, Gaudenzio Ferrari, and other Lombard masters—some transferred to panel, some removed bodily, wall and all, from their original site.

4. Bernardino Luini. Child amid Grapes.

7. B. Luini. St. Joseph and the Virgin on their way to their Marriage at the Temple.

9. B. Luini (a pendant to, or a part of, No. 7). Two Minstrels accompanying the marriage train.

11, 12. B. Luini. Daphne changing into a Laurel. The Virgin.

17. Vincenzo Foppa. St. Sebastian, with three other figures.

34. B. Luini. St. Catharine borne to her Grave by three angels.

36. B. Luini. The Virgin and Child, St. Antony and St. Barbara, and a Cherub tuning his lute; with the painter's name, and date, 1521.

43. Gaudenzio Ferrari. Three compartments from the Story of Joachim and Anna.

48. Gaudenzio Ferrari. The Salutation.

50. Gaudenzio Ferrari. The Adoration of the Magi; in three compartments.

56. B. Luini. The Transfiguration.

61. B. Luini. The Redeemer. Great resemblance to Leonardo's.

66. B. Luini. An Angel.

First Room.

6. Titian. St. Jerome in the Desert. Fine in tone.

10. Vandyck. Virgin and Child, with St. Antony of Padua.

17. Rubens. The Institution of the Lord's Supper.

18. Domenichino. Virgin and Child, St. John the Evangelist, St. Petronio, and a company of Cherubim.

21. Agostino Caracci. The Woman taken in Adultery.

22. Ludovico Caracci. The Canaanite Woman at our Lord's feet.

23. Andrea del Sarto. Mary Magdalene with her Box of Ointment. In a light green undergarment, with rose-red above; her neck a little full.

24. Guercino. God the Father.

25. Bolognese style. Portrait-painter, with a good girl-face in the background.

26. Paris Bordone. The Baptism of Our Lord.

27. Annibale Caracci. The Woman of Samaria at the Well.

30. Caravaggio. St. Sebastian.

32. Procaccino. The Magdalen.

35. Procaccino. St. Cecilia, supported by Angels.

36. Daniel Crespi. The Ascent to Calvary.

41. Campi. The Holy Family.

43. Daniel Crespi. The Proto-martyr, Stephen, in gold and crimson; with a crowd round him.

47. Tintoretto. A Pietà. Coarse, and blackened unequally.

Second Room.

45. Garofalo. A Pietà. Coarse.

48. Moroni. The Assumption of the Virgin.

50. Paul Veronese. The Adoration of the Magi. Fine, but faded.

53. Bassano. St. Roch among the Plague-stricken, the Virgin appearing above.

56. Moretto. The Virgin and Infant Saviour, above in glory; St. Jerome, St. Francis, St. Antony the hermit, below.

57. Bonifazio. The Last Supper.

58. Timoteo Vite. The Virgin, St. John the Baptist, and St. Sebastian. Good; but St. Sebastian is rather 'standing at ease,' with one arrow in his throat, and five others through him. His face, however, is good; full of the assurance of strong consolation. St. John is good, with his pointing action.

60. Palma Vecchio. The Adoration of the Magi, with St. Helena introduced.

61. Paul Veronese. The Marriage in Cana. Faded, but with good faces, and traces of former brilliancy.

62. Geronimo of Brescia. Virgin and Child above in glory; St. Peter and St. Paul, Jerome and Dominic, below.

63. Vittore Carpaccio. St. Stephen. A calm, young face, and fine in colour. Two stones rest like eggs on his head and shoulder.

65, 66. Moretto. St. Clara and St. Catharine, St. Jerome and an Apostle.

70. Tintoretto. The Cross, surrounded by a multitude of Saints. Most prominent are St. Catharine and St. Helen. Sadly faded, but showing the master.

71. Paul Veronese. St. Cornelius as a Pope, St. Anthony as an abbot, St. Cyprian, a priest, and a page.

77. Nicolo Fulignate. The Virgin and Child, with a company of angels. Name, and date, 1465.

Third Room.

78. Carlo Crivelli. A fine old picture, with the painter's name, and date, 1482. Parts of it are in relief, and actually embossed; it is set with gems, and keys are hung on bodily. In the centre compartment is the Virgin with the Infant Saviour; on her right are St. Peter and St. Domi-

nic; and on her left St. Peter, called the Martyr (but really an inquisitor), with St. Geminiano—a thin, young face, well given.

86. Bartolomeo Montagna. With his name, and the date, 1499. The Virgin and Child, with St. Andrew, St. Monica, Sigismund the Emperor, St. Ursula, and three Angels playing on various musical instruments.

90. Gentile Bellini. St. Mark preaching at Alexandria. With minute working, though on so large a canvas; and though stiff, very striking. The figures arranged in groups; their costume varied; and no doubt an exact reproduction of much that met the painter's eye when sent by the Venetian Republic to Constantinople. Camels and a giraffe are introduced.

96. Cima da Conegliano. With his name inscribed, but no date. St. Peter (Martyr), St. Nicholas, St. Augustine, and a Cherub. A good specimen of Cima's clear outlines, beautiful tone, simple feeling, and strong effect.

97. Giovanni Sanzio. With his name, but no date. A strange picture, but interesting as a specimen of Raffael's father. The Virgin, with crossed hands, is bowing towards the kneeling angel. There are green rocks of no particular kind, but the trees are careful and clear. God the Father, in a triple circle of light—lilac, white, green—holds the globe in his hand, while a cherub descends with a cross. Above are clouds, round and detached.

103. Mark Palmegiani (called Palmizzano). With his name, and date, 1492. The Nativity.

105. Mantegna. A picture divided by columns into twelve compartments, with St. Mark in the centre, and saints around him.

107. Corradini, called Frate Carnevale. Virgin and Child, with many other figures.

111. Mantegna. With date, 1460, but no name now. St. Bernardino, with angels.

112. Paul Veronese. Our Lord in the house of Simon the Pharisee.

118. Garofalo. Crucifixion.

128. Carlo Crivelli. Virgin and Child. Very rich in colour and finish.

Here begin the small rooms.

Fourth Room.

- 134. Copy from Murillo.
- 137. Morone. A good portrait of a sensible, rough face, said to be a magistrate of Bergamo.
- 142. Francia. Annunciation.
- 144. Vittore Carpaccio. St. Stephen disputing with the Doctors.
- 150. Schidone. Virgin, with Child, and St. Francis.
- 162. Breughel. Starting for Market.

Fifth Room

Contains nothing worth note.

Sixth Room.

- 180. Vittore Carpaccio. A Bishop, perhaps St. Augustine. Strong relief, and beautiful colour.
- 184. Cesare da Sesto. Madonna and Child. Good.
- 185. Albani. Love triumphant over Pluto.
- 189. Cima da Conegliano. St. Peter, St. Paul, and John the Baptist; with a Cherub and his lute.
- 191, 197. John Fyt. Dead Game.
- 198. Bolognese. Portrait.
- 202. Annibale Carracci. His own Portrait (perhaps), with three other heads.
- 209. Gian Bellini. Virgin and Child.
- 208. Morone. Virgin and Child, with St. Catharine, St. Francis, and the donor.

Seventh Room.

- 210. Marco Uggione. Virgin and Child, St. Paul, St. John the Baptist, and a Cherub.
- 214. Guercino. The Dismissal of Hagar. Abraham has a noble head; Hagar with wet eyes. The whole conception is capital, but not the colouring.
- 220. Venetian School; a picture in three compartments. In the centre St. Helena, and Constantine her son; on the right, St. Sebastian; on the left, St. Roch. A good work, especially in Constantine's pose. The cross is between him and his mother; he is in armour, with pink cloak, gold belt, and peep of a blue undercoat. She is in green.
- 222. Vittore Carpaccio. Dedication of the Virgin.

226. Mantegna. A tempera picture of our Lord, dead, with the three Maries. Very remarkable and of great power ; stiff, however, and statuesque, and the foreshortening, though very forcible, not quite successful : but this is partly due to a loss of the gradations by a failing of the colours.

230. Raffael's Spozalizio, or Marriage of the Virgin. A very interesting picture, in Raffael's early manner, with his name and date, 1504. It shows his wonderful sense of symmetry and his power of grace, though not yet of ease. The perspective is Peruginesque, and the formal architecture so exactly central. The tournaure, too, of the heads, all inclined, has a touch of Perugino's sentimentalism ; and so have many of the faces, with their little purse-mouths, like roach. The High Priest is very fine, and Joseph good ; the Virgin's modest attitude most pleasing, and the whole figure of the most prominent of her bridesmaids. Very clever is the introduction (with curves that greatly relieve the neighbouring stiffness) of a suitor, who snaps his barren wand over his knee ; for all the suitors laid their wands up in the temple, and he whose rod blossomed was to espouse the Virgin. The execution is very careful, and the preservation good.*

Eighth Room.

234. Titian. A fine Head of an Old Man, with a full beard. Very like Titian himself.

235. Raffael. Water-colour Sketch of a Group of Nude Figures. Here seeming in flight, but in the finished fresco (which was in Raffael's own villa, but now is in the Borghese Palace, at Rome) shooting at a target. At the bottom of this sketch is written Michelangiolo Buonarotti, perhaps by Raffael himself; perhaps by some one who wished to enhance the value of the drawing, and thought that all good nude figures must be Michael Angelo's.

236. Cesare da Sesto. Head.

237. Guido. St. Peter and St. Paul. Both fine.

240. Andrea del Sarto. A good Water-colour Sketch. Full of action ; called *Il Padre di Famiglia*, from Matt.

* The picture was painted for the Cathedral at Perugia, where it remained till brought here in 1798. *Vasari*, iii. 5, *Bohn's edition*. *Lemonnier's*, viii. 4.

xx. 1-16, where the owner of the vineyard pays his labourers each their penny. It is a sketch for the fresco which Andrea painted in the garden of the Servites at Florence, 1512, 1513.

242. Ambrozio Ficino. A striking picture of Marshall Foppa.

244. Giorgione. St. Sebastian. Good, though very far from being the painter's *chef d'œuvre*. It is the figure of a man in pain, really moving away from the arrows.

247. B. Luini. Virgin and Child. Soft and pleasing.

251. Rembrandt. A Female Head.

254. Velasquez. A Monk in most thorough and complacent sleep. A first-rate picture, full of truth and irresistible humour; masterly and effective.

Ninth Room.

257. Bonifazio. The Infant Moses presented to the Daughter of Pharaoh. A fine picture, but not such a Bonifazio as one sees at Venice. It used to be called a Giorgione, very needlessly.

259. B. Luini. The Drunkenness of Noah.

270. Geldorp. Portrait of a Lady. Fat, fair, forty, and smiling; rather in the wife-of-Bath style.

273. Callisto da Lodi. Portrait. Very fine—subject, colour, tone and all. Perhaps that of Lodovico Vistarino, part of whose name may be found in the upper part of the picture. At any rate it is a noble face, nobly rendered.

274. Guercino. La Sacra Sindone, or St. Veronica's Handkerchief. The Christ's face is full of suffering, and of the most sensitive type; with long auburn hair and beard.

279. Sassoferato. Virgin and Child, with Cherubim above.

Tenth Room.

280. Luca Giordano. Virgin and Child, St. Joseph, St. Antony, and too many Cherubim.

283. Tanzio da Varallo. Portrait.

284. Gaspar Poussin. St. John the Baptist in the Desert.

290. Baroccio. Martyrdom of St. Vitale. Good, but too silvery in tone; with name and date, 1583.

302. Battoni. Holy Family, with Angels.

306. Author and subject unknown; but the face is like Hogarth.

308. Guido. Head. Full of character. Masterly stroke.

314. Lomazzo. Portrait (perhaps his own). Good; dark; severe.

321. Bonifazio. Supper at Emmaus.

325. Castiglione. The Departure of the Jews for the Land of Promise. Full of cattle, well done, and anxious people.

332. Salvator Rosa. St. Paul, the First Hermit. Good.

Eleventh Room.

338. Callisto da Lodi. The Virgin and Child, John the Baptist, St. Jerome, and an Angel. (With the author's name, but without date.) The Virgin is poor, but St. John is a fine figure, pointing to our Saviour as he that was to come. He is about thirty years older than our Lord.

342. Marco Uggione. Lucifer Vanquished by St. Michael. The attendant angels want action; but the whole picture is good. Lucifer is horned and winged, and with talons for feet.

343. Gaudenzio Ferrari. The Martyrdom of St. Catherine. Full of action and varied character, with very rich, but hardly harmonious colouring. A capital example of this master, and perhaps the finest of his oil-paintings.

344. Bernard Zenale. The Virgin and Child, with St. Gregory, Ambrose, Jerome, and Augustine. Ludovico Sforza il Moro is among the other figures, with his wife, Beatrice Visconti, and their two children. A curious picture, with faces of a lurid lilac.

350. Nicholas Appiani. Adoration of the Magi. Good, but the colours have dulled.

355. Eneas Salmeggia (called Il Talpino). Virgin and Child, with St. Roch, St. Francis, and St. Sebastian. With name and date, 1604.

357. Tanzio da Varalla. Portrait.

358. Andrea da Milano. The Holy Family, with the donor (as often) introduced. Bearing the artist's name and date, 1495.

360. Cesare da Sesto (?). Virgin and Child, with St. Joseph, St. Joachim, and the child St. John. A copy by one of Leonardo's pupils of the celebrated picture in the Fitzwilliam Museum at Cambridge, with little of the rare beauty of the original.

361. Leonardo da Vinci. Virgin and Child, with a lamb. Soft and beautiful, but quite unfinished.

362. Andrea Salaino. Virgin and Child, St. John, and St. Joseph. Virgin good, St. Joseph hard. His staff is here again (as in 360), in the shape of a cross.

367. Daniel Crespi. Pretty face.

370. Ambrozio Borgognone. The Assumption of the Virgin, with the Apostles, St. Ambrose, Augustine, Ger-vase, and Protasius, &c. With initials, and date, 1522.

376. Nuvolone. The Artist's own Family.

381. Morazzone. The Samaritan Woman at the Well. With good colour; but her face full of vulgar astonishment.

Twelfth Room.

402. Appiani. Jove, Juno, Hebe, Ganymede, the Seasons, &c.

416. Leonardo da Vinci. One of the chalk studies for the beautiful head of Our Lord in the Grand Cenacolo. Very much gone. The drooping of the nose adds to the tinge of melancholy.

429. Guido. Virgin, happy and pensive, with the Holy Child.

438 & 446. Both fair.

THE AMBROSIAN LIBRARY,

Besides books, manuscripts, old missals, and early editions, contains designs by Leonardo (chiefly mechanical) and Bramante; and besides these, there is a small gallery of pictures in the upper story.

Beginning with the left wall of the room by which you enter this upper gallery, there are—

Raffael. Two Men on horseback. In his early style.

Leonardo. Some ludicrous Caricatures, and some very beautiful Heads; mostly in red chalk.

The most interesting thing in the room is a noble portrait of Leonardo, by himself. It is in profile, done in red chalk, very faint, but quite clear. The outline is very regular; the head is highest in the exact centre of the crown, and is full at the back. The forehead is most beautiful, and the nose strong, but delicate. The eye is full and firm; the open part not large. The upper lip, as in Raffael, is rather long: the beard not concealing, but

showing off the beautiful moulding of the chin and lips. The hair is long and wavy, free and flowing. Altogether, it is a head of surpassing beauty, both in formation and in drawing.

Also, by Leonardo, are two Women's Head's in red chalk; one is a three-quarter face, and bent down; the other is taken in full.

Also by him are two noble studies of an Apostle's Head, again in red chalk.

An Angel's Head, in red chalk, is stoutly maintained to be, and perhaps is, his. More probably it is by one of his scholars, and it looks not unlike Luini. The want of bone in the nose, and want of development in the forehead and the brow, is roughly indicated in black chalk outside the highly-finished but too soft drawing.

Michael Angelo. Study of the prudish but profligate Master of the Ceremonies, Messer Biagio da Cesena, who objected to the immodesty of so many nude forms in Michael Angelo's Last Judgment; and in consequence was placed in the worst corner of the whole picture, with a snake requiting his crimes.

Michael Angelo. Another sketch for his Temptation of Eve.

Raffael. Study for a part of his Constantine cartoon.

Mantegna. Part of his Triumph of Julius Cæsar.

In the centre of the room is a large gilt bronze Arch of Triumph.

In the next room is Raphael's cartoon for the School of Athens. In the fresco in the Vatican, the figure of Epictetus is introduced, leaning his head on his hand; and Aspasia's tresses are here flowing, but in the fresco draped. 'That this cartoon,' says Sir Charles Eastlake, 'was the identical one which served for the execution of the fresco, is proved by the exact conformity of every part, except the additions above mentioned, with the painting.'*

Near this cartoon is a beautiful Portrait of a Lady, by Leonardo; the eyes exquisitely true.

There is also a fine Holy Family, by Luini, after a cartoon of Leonardo's.

Underneath this are two portraits, rather hard but clear, by Leonardo. One of them is Beatrice d'Este, 'who died

* Quoted from Murray's Guide.

in childbirth at 27, and whose monument is in the Certosa at Pavia.' (Murray.)

Between these two is the young Saviour, by Luini. Gaudenzio Ferrari. A Sketch of the Sposalizio. Guido. Christ on the Cross. Titian. Some poor specimens, and a portrait of himself.

On a swinging frame are some more drawings by Leonardo; mostly caricatures or grotesque sketches from memory of the absurd faces he would follow for hours about the streets, till he had got them thoroughly. 'Piacevagli tanto quando egli vedeva certe teste bizzarre, o con barbe o con capelli degli nomini naturali, che arebbe seguitato uno che gli fussi piaciuto, un giorno intero; e se lo metteva talmente nella idea, che poi arrivato a casa lo disegnava come se l'avesse avuto presente.* One of them is especially good, 'la cipolla,' the onion. In the centre of this frame is a very pretty youthful head.

In a large room into which all the rest open is a large picture of Martyrs, by Moretto; and another of Virgin and Saints, by Borgognone.

Andrea del Sarto. A small head, overcleaned, but beautiful.

There are some drawings by Pordenone, Albert Durer, and Boccaccino of Cremona (or of Verona, as he is sometimes called), a rare master.

In a cabinet, on a lower floor, among many gilt bronzes given by Pecis (as also the model of the Porta Orientale above) are sculptures by Canova and Monti.

Giorgione (or his School). St. Sebastian with the Coliseum and Arch of Constantine in the background. Clement XIII., by Raphael Mengs. Two capital portraits in two corners, by Holbein, or Pens.

Bronzino, Benvenuto Cellini. Anonymous, a reputed portrait of Calvin, taking off a red cap.

* Vasari's Life of Leonardo, pp. 18, 19 of Lemonnier's seventh vol.

The Last Supper, by Leonardo da Vinci,

Better known, perhaps, by reputation and engraving than any picture in the world, is to be seen in the refectory of the Dominican convent, close by the church of Santa Maria delle Grazie. It must be but a poor remnant of the grand picture, fresh from Leonardo's hand; but as long as it endures at all it will be enough to prove that no artist ever made such strides away from his contemporaries as Leonardo; and that none else ever combined grandeur of conception with such temperate self-restraint and such perfect execution; or possessed clearer discernment of character, truer delicacy, or sweeter feeling. Unfortunately, he was tempted to try a new method, which admitted of retouching; and, instead of the simple fresco plaster, he worked pitch into the plaster, and then laid on a composite coating, which was capable of bearing a fine smooth polish. One can only wish that he had been less given to experiment, and contented himself with fresco; for the failure would have been just as instructive, if made *in corpore vili*.

The central part has stood the best; and best of all, the part around and beneath our Lord's left hand. Thomas is in the coarsest repainting, both hand and face. With this exception, and perhaps St. John's face, it is fortunate that the largest flakes have never chipped off where they would have been most painfully missed. Fancy, for instance, if that white gap in our Lord's neck had taken place a few inches higher up.

The twelve Apostles are arranged in groups of three. They all sit on one side of a long table, with our Lord in the centre—as no doubt did the friars in Leonardo's time, with the prior in the centre; and as still sit the fellows of Queen's College, Oxford, with the Provost in the centre.

Next to our Lord, and on his right, sits, of course, St. John; the head drooped in a manner that reminds one of Perugino or Raffael's early style. Next St. John is the eager face of St. Peter, with a knife in his right hand—that brings before one's eyes the *μαχαιρά* (knife or sword) that cut off Malchus' right ear.* Between St. Peter and St. John sits Judas, a keen profile, with a

* Matt. xxvi. 51; Luke xxii. 50.

miser's thin drooping nose: he clutches the bag with his right hand, and in so doing has just overturned the salt. Next to this trio is another group of three—St. Andrew with palms uplifted, St. James the Less next to him, and last on that side, St. Bartholomew. On our Lord's left hand is St. Thomas—eager, questioning, sceptical, with the forefinger raised that afterwards probed our Lord's wounds;* St. James the Greater, his countenance full of horror and surprise, his arms spread wide, his whole body starting back; the finest face, perhaps, of all, and most telling attitude: and last of this trio, St. Philip. Next to him, St. Matthew, stretching past Thaddæus to Simon 'called Zeolotes.'

With this picture Leonardo was occupied for sixteen years, and it may well be called 'il compendio di tutti gli studii e di tutti gli scritti di Leonardo.' The original studies, or the greater part of them, were in the possession of Sir Thomas Lawrence till his death; then they were bought by Woodburn; then they were bought by the King of Holland, and at his death were sold in August, 1850, for 688*l.*†

Vasari tells us that the head of Christ Leonardo never finished, despairing of success. 'Quella del Christo lasciò imperfetta, non pensando poterle dare quella divinità adeste che all' imagine di Christo si richiede;‡ but yet there is no part of the whole work that shows Leonardo's hand more plainly. Vasari also tells us that the prior was greatly annoyed at Leonardo's desultory way of working, for he would spend whole days in meditation before the picture, without painting a stroke, or at most only retouching here and there.§ So, the prior finding it in vain to complain to the painter, complained to the court, and the duke consented to remonstrate with Leonardo. His answer was, that his brain was at work when his hand was idle; that he must think before he could execute. But think as he would, he never could realize his idea of Christ, nor yet of Judas. 'Now if the prior would but sit to him for the latter.' The prior gave him his own time, and own way, after that. From

* John xx. 25.

† See Note 1 on p. 21 of Lemonnier's Italian edition of Vasari.

‡ Vasari, Life of Leonardo, Lemonnier's edition, p. 21.

§ Ibid., p. 22; and a note in Rogers's *Italy*.

this playful parry rose the heavy story that the head of Judas was a portrait of the prior.

Soon after its completion, Francis I., of France, entering Milan in triumph in 1515, was so struck with its beauty, or its reputation, that he tried hard if there was no way of detaching it from the wall, that he might be able 'condurla nel regno.'* But though the king could not take it off bodily, Time has stripped it off in flakes deplorably. Indeed, Vasari tells us,† that by his own time (1566) it was lamentably injured. In 1622, the feet of our Lord were cut clean away for the sake of enlarging the door below, and much of the surface must then have been loosened or shaken down by the jar. Since then, painters and restorers, quacks of all sorts—Michael Angelo Bellotti in 1726, Mazza in 1770, Baretti the other day, have been at work on it. Napoleon's troopers lodged in the refectory; dung-heaps steamed below the grand picture at one time, and hay was piled above it at another: though Napoleon himself wrote an order, 'sitting on the ground and writing on his knee,' which was to have exempted the place from military occupation, as sacred ground for the picture's sake.

If you doubt about the grandeur of this picture, compare it with the best representations of the same subject by other painters. You will not be long in seeing how vastly superior it is to all in nearly every respect—in composition, in drawing, in sense of character especially. Recollect, or look at, Giotto's Last Supper in his gem of a chapel at Padua; or that other in the refectory of Santa Croce at Florence, said to be his; how void of action or of life the whole thing is, how unlike the real scene; how it falls short of even one's own notion of that most solemn supper; and yet Giotto was a great religious painter, deeply penetrated with Bible thoughts and Bible characters. Go and stand before Raffael's Last Supper in St. Onofrio in Florence, and you will feel how dull and unimaginative that is, though soft and tender; how unnatural, though full of sentiment; how weak in composition, and void of all arrangement, though perfect in symmetry and faultily regular. You will see that those thirteen figures might have been lengthened to thirteen hundred, without

* Vasari, *Lemonnier*, vol. vii. p. 23.

† *Life of Girolamo da Carpi.*

any increase or decrease of character or effect. The best, perhaps, after Leonardo's is that of Andrea del Sarto's in St. Salvi, at Florence. He really does attempt to reproduce the scene; he gets beyond the conventional, at any rate; shows great sense of beauty and some feeling of character. His composition, too, is good, and worthy of attention. Speaking numerically, he deals out his thirteen figures in groups of three, two; three; two, three; beginning from either end.

VENICE.

THE best collection of pictures by far is that of the Academia delle Belle Arti, on the Grand Canal ; a splendid gallery, and strictly national ; for there is hardly a fine picture there non-Venetian : nor can the Venetian school—especially Tintoretto and Gian Bellini—be fairly seen except in Venice. Open, without fee, from twelve to three daily.

Going upstairs, and passing through a corridor with six or seven busts, you enter a room of old paintings, almost all old Venetian. The best, perhaps, are

4. Marco Basaiti. St. James. Signed 'Marcus.'

5. Lorenzo and Bissolo. Saints. In the centre the Annunciation ; above, God the Father. '1458.'

8. The Coronation of the Virgin. 'Joanes et Antonius de Muriano, f. 1440.'

6. Basaiti. St. Antony (belonging to No. 4), signed 'Basaiti P.'

17, 18, 19, 20. Aloise Vivarini. St. Sebastian, St. Antony, John the Baptist, St. Lorenzo. All on gilt ground ; curious.

21. B. Vivarini. St. Clara.

On the left, as you go down the steps, is

23. John the German, and Antony of Murano. The Virgin, with four angels supporting the baldacchino, and the four doctors of the Church.

In the next, or Third Room.

1. Titian's Assumption of the Virgin. Brought from the Church of the Frari. In three levels and in three lights—the earth, lower heaven, and the upper glory ; and so reminding one of Raffael's Transfiguration, which falls short of this in colour, but surpasses it in conception and drawing. Of all pictures this has, perhaps, the richest colouring ; on a sunny day it looks almost over-gorgeous. The action of the Apostles is varied, but constrained ; the management of the clouds and cherubs wonderfully beautiful. The cherubs are deeper in tone than children of Murillo's, less brilliant than those of Rubens : for colour

superior to either; for expression inferior, perhaps, to Murillo. Near the Virgin's left hand is a beautiful group of exquisite girl-angels; and the limbs of a cherub standing below them are superb. The Madonna herself is too heavy and too gross; for Titian could paint magnificent women, of the warmest flesh and blood, but could not imagine the mother of our Lord. The luxurious type is his, and not the saintly. As in the Sistine Raffael, the whole blue is peopled with cherub faces; so here, the whole golden convex swarms with them indistinctly. The Almighty Father is as nobly rendered as in any picture; but to our eyes a carnal embodiment can hardly but be irreverent.

2. Tintoretto. Man's first Disobedience. A noble picture. Colouring strong and clear. The action admirably expressive of the painter's view of the fall. Adam shrinks back.

3, 4, 5, 6. Bonifacio. St. Jerome and St. Margaret; St. Mark; St. Bruno and St. Catharine; St. Barnabas, and St. Silvester.

8. Marco Basaiti. The Calling of the Sons of Zebedee. The sons of Zebedee are certainly coming. The colouring is very clear; shadows rather sharp: the whole stiff, but admirably told. The legs are perhaps rather too prominent.

10. Titian. The Entombment of our Lord. Said to have been finished by Palma Giovine.

14. Giorgione (so at least says the Academy catalogue). A Storm allayed by St. Mark, with St. George and St. Nicholas. There seems no ground for attributing this picture to Giorgione; whose style it does not in the least recall to one, except in the gleam upon St. George's armour. Vasari attributes the picture to Palma Vecchio, and considers the subject to be "una nave che conduce il corpo di San Marco a Venezia;" and he is probably right as to the painter, and wrong as to the subject. A Venetian chronicler, Marino Sanuto, is quoted in the German and Italian (Lemonnier's) edition of Vasari, and translated by Mrs. Forster in her English version, published by Bohn, from which I transcribe, abbreviate, or add. On the night of February 25th, 1340—for 'tis good to be exact in the veracious recital of a weighty matter—did such a storm arise in Venice as the city had never yet battled through; and when the rage of the tempest was at the highest, an old fisherman was seen trying to moor his bark to the

Riva da San Marco, when a man approached him, and desired to be put over to St. Giorgio Maggiore. The old fisherman long refused, but at last consented, and rowed the stranger safely to San Giorgio. But here a second man entered the boat, and the two required to be rowed to San Niccolò di Lido, where a third awaited them. All three together bade the fisherman pull beyond the castles into the open sea. Scarcely were they out before they saw a galley bearing down on them fast as a bird on the wing, freighted with devils, who were proceeding to destroy Venice. But the three companions made the sign of the cross, and so routed the devils, whose galley vanished, and the sea became smooth as glass. 'I am St. Mark,' said the first passenger, 'and these are St. George and St. Nicholas. But for us, Venice was lost. Take this ring, oh fisherman, to the Doge and the Procuratori, who will then believe me and thee; and thou shalt be rewarded.' The fisherman took the ring, and presented it to the Doge; and it was found to have been lost from the treasury of St. Mark. This latter scene is given in another picture (26 in *Eleventh Room*) in the Academy, by Paris Bordone; who probably really had a hand in this storm-scene. For Palma Vecchio's picture, then in the Scuola di San Marco, was injured by fire, and Paris Bordone restored it. Zanolto (*Venetia Illustrata*, quoted in Lemonnier's *Vasari*) thinks he sees 'la mano del Bordone in molte parti, e specialmente nella barca coi tre Santi.' The picture is hard to see; especially if (as is often the case) the light is shut out to suit the convenience of some one copying the Assumption: but it shows great force and power of imagination; the demons excellently done. Much of its heaviness and smokiness of colour must be due to the fire.

15. Gian Bellini. Virgin and Child, with six saints and three angels.

22. Tintoretto. St. Mark liberates a Christian Slave condemned to death. Also from the Scuola di San Marco. Perhaps the finest picture in the world for action. It has not the gorgeous tones of the Assumption opposite, and it would be spoilt if it had; for we should then linger over the enjoyment of the colouring, and not be carried away by the energy of the story. Not that the colouring of this is bad; for it is neither hasty, nor crude, nor poor, nor even blackened. It is one of the few Tintorettos really well preserved, and is a wonderful work. It is the force and concentration of the whole that is so grand;

but it also has some splendid details. Look at the executioner in green, with his muscular loins and springy tread, raising the broken axe to tell all the story in one gesture: look at the woman in orange drapery bending back, as she leans her child on one ledge of the column, and her knee on the other: or the fine figure creeping round above her, or the bluff head coming in behind. No one has ever conceived the descent of a figure from heaven with such dignity and power of imagination as Tintoretto: it is a phase no one has ever seen—it is a matter of pure imagining—and therein lies his strength. For irresistible force, look at the swoop of this St. Mark: for grace and tenderness more than human, see the Venus in his Ariadne in the Doge's Palace, dropping easily as a snow-flake. For life, for animation, for force of incident and terse eloquence of narration, it has never been surpassed. It has the strongest truth, but no exaggeration.

24. Padovanino. The Marriage in Cana. With name and date: 'Alexander Varotari Pictor Patavinus, f. 1682.'

27. Bonifacio. The Woman taken in Adultery.

28. Tintoretto. Portrait of a Doge.

32. Bonifacio. The Judgment of Solomon.

34. Bonifacio. The Adoration of the Magi. His execution, as usual, soft, but clear. The swarthy figure well treated; the mother good; the child supernaturally intelligent.

36. Palma Vecchio. The Assumption.

37. Rocco Marconi. The Redeemer, with St. Peter and St. John.

40. Tintoretto. The Death of Abel. An admirable picture, well preserved. It is full of vigour, and tells its own tale at once.

Fourth Room.

Often locked, but opened on application.

9. Tintoretto. St. Agnes working miracles.

10. G. B. Cima. St. John the Baptist in the centre; at the sides, St. Peter, St. Mark, St. Jerome, and St. Paul.

Fifth Room,

Containing the Contarini collection: presented by Count Jerome Contarini to the Academy in 1843.

Beginning on the left hand of the entrance,

7. *Palma Vecchio.* Christ and the Widow of Nain.

A fine picture, both for composition and colour. The widow, and indeed both the women, excellent. Our Lord, too soft and round a face, wanting character.

17. Gian Bellini. Madonna and Child. With name and date: 'Joannes Bellinus, p. 1487.' The Madonna has the highest purity and dignity; while the general treatment is rigidly conventional. Our Lord stands on a parapet; the Madonna is exactly in front of a stiff green curtain, with a perfectly straight tree on each side of her, that broadens out at top, like a Swiss broom. But still the picture has great saintliness and moral beauty.

19. The Supper at Emmaus. By 'Marcus Marcialis Venetus, 1506.'

24. G. Bellini. Madonna and Child. Ugly and retouched.

33. Andrea Cordellaghi. The Virgin, with St. Catharine and St. John. St. Catharine is like one of Giorgione's uglier women: the Madonna very beautiful; soft, and sweeter than the sweetest of Palma or Titian—the perfect type of many a face in Sir Charles Eastlake's works.

47. Vincenzo Catena. Madonna, with the Baptist and St. Jerome. Fine, and of most careful finish.

48. Cima da Conegliano. The Madonna, with John the Baptist and St. Paul.

55. Boccaccino, of Cremona, as Vasari calls him; of Verona, as the catalogue of the Venetian Academy. The Virgin and Child, with St. Peter, John the Baptist, St. Catharine, and St. Rosa. Beautiful colouring, high finish, and great merit all over; and the composition good. St. Peter and St. Rosa are really exquisite: the outline of his head is magnificent; a noble specimen of the religious type. Nothing has ever been painted purer or more saintly than her dewy innocent eyes. As she looks at one out of the picture, she recalls the picture of clear, sweet Antigone:

‘οὐκ ἀλαοῖς προσορωμένα
δύμα σὸν δύμασιν,

sketched by Sophocles, O.C. 243. One wonders that, after painting her, Boccaccino could be content to paint so carefully such unideal faces as the other women. In the background is the flight into Egypt at two different stages, and the train of the wise men returning 'another way.'

On the wall at the right hand there is really nothing to look at; and in the Cabinet beyond, just as little.

In a long passage leading to the two great rooms,

1 & 2. Rosalba Carriera. A Young Nobleman: and a Portrait of herself.

5 & 6. Hondekotter. Poultry, and Cocks Fighting.

21. Tintoretto. A magnificent Portrait of Antonio Capello, brought from the Procuratie Nuove.

25. Schiedone. The taking down from the Cross.

41. Engelbrecht. Crucifixion.

44. Schiavone. Virgin and Child.

45. Titian. Portrait of Jacopo Soranzo.

52. Bonifacio. Virgin and Child, with Saints.

76. Antonello da Messina. Mater Dolorosa.

79. Thomas of Modena. St. Catharine. Signed 'Toms Pictor de Mutina pin., anno MCCCLI.'

First Great Hall,

Beginning close by Canova's original model of Hercules and Lycas.

6. Giorgione (?). Portrait.

14. Bassano. Portrait.

18. Vittore Carpaccio. The Infant Saviour brought to St. Simeon. Signed, 'Victor Carpatus, MDX.'

21. Titian. The Presentation of the Virgin in the Temple. The Virgin herself is rather a funny little figure, but quite natural. The execution is perhaps sketchy, but the picture well composed, and in good preservation. It once belonged to the Scuola della Carità, now suppressed.

22. Paul Veronese. Annunciation of the Virgin. The angel very gaudy in colouring; the arrangement and the drapery anything but simple.

23. Cima da Conegliano. The Virgin, with Saints Sebastian, George, Nicholas, Catharine, and Lucy; cherubs playing below.

24. Pordenone. St. Lorenzo Giustiniani, First Patriarch of Venice; St. John the Baptist, St. Francis, and St. Augustine. Signed 'Joannis Antonii Portuanensis.'

26. Paris Bordone. The Fisherman presenting St. Mark's ring to the Doge; a continuation of the story begun in the 14th Picture of the 1st Room. This picture, as well as that, was brought from the Scuola di S. Marco. The subject is not such as one usually connects with Paris Bordone.

29. Rocco Marconi. Deposition from the Cross, with two Saints.

34. Bonifacio. Dives in Luxury and Sin. A very fine imaginative picture, full of character and pathos. The woman on Dives' right hand is thoroughly in her place. The other, whose hand he presses, shows bitter remorse in her beautiful and pensive face. The sentiment is much that of Rosetti's picture on Taylor's lines,

Said tongue of neither maid nor wife,
To heart of neither wife nor maid;

and recalls Hunt's 'Awakened Conscience,' which has more abruptness, not more truth, and far less beauty. The woman playing is also very beautiful, and perfectly Venetian. The whole conception is very good as well as original, and the colouring excellent. The picture once belonged to the Grimani family.

- 38. Bonifacio. St. Sebastian and St. Benedict.
- 39. Bonifacio. Our Lord Enthroned; while David and St. Mark, Louis, Dominic, and Anna, make his crown.
- 46. Palma Vecchio. St. Peter and other Saints.
- 48. Bonifacio. Adoration of the Magi.
- 52. Paul Veronese. Paradise. Brought from the Church Degli Ognissanti.
- 58. Paul Veronese. The Virgin, St. Joseph, and the Baptist; and below, Saints Justina, Francis, and Jerome. The attitudes a little constrained, but of great dignity. The faces are all fine, and the female faces beautiful.
- 63. Bonifacio. The Murder of the Innocents.

Second Great Hall.

3. Gentile Bellini. The Miracle of the Holy and True Cross. A piece of the true Cross, while borne in procession to the Church of St. Lorenzo, fell into the canal, from the great pressure of the multitude. Many at once plunged in to save it, but in vain. At last, Andrew Bendramin, Warden of the Brotherhood, found and saved it, for it rose up to his hand from the bottom. It is a striking picture, though stiff and with no action. Many of the faces are, no doubt, careful portraits. Catharine Cornaro, the daughter of the republic and the Queen of Cyprus, is distinguishable at the right hand corner of the picture, in a dark green dress, at the head of a file of ladies; she alone wears a coronet.

7. Vittore Carpaccio. The Dream of Saint Ursula, signed 'Vict. Casp. f. 1475.' One of a fine series of pictures that once belonged to the late 'Scuola di Sant'

Orsola,' and now all to be seen in this room, but by no means arranged in their right order.

8. Marco Basaiti. A Picture within a Picture. Saints Francis, Lewis the Bishop, Andrew the Apostle, stand as in real life; whilst the Garden of Gethsemane, with our Lord praying, and the three Apostles sleeping, comes in as a picture. '1510. Marcus Basaitus.'

11. Vittore Carpaccio. The Moorish King bids farewell to the Ambassadors from England, who have asked his daughter Ursula in marriage, for the son of their king.

13. Vittore Carpaccio. The English Ambassadors are introduced to the Moorish King, asking for St. Ursula as wife to their prince. The landscape with gondolas, and the costume, thoroughly Venetian. On the right hand of the spectator is a little bit of private royalty, home behind the scenes: the king is pondering over the proposed marriage, while the lady herself looks doubtful in the extreme.

16. Vittore Carpaccio. The young English Prince takes leave of his father, on one side; on the other, he meets St. Ursula; while the third part is introduced between the two others, and represents the hero and the heroine when betrothed, taking leave of the British king. With name and date, 1475.

18. Vittore Carpaccio. St. Ursula and her Virgins at Cologne. Signed, 'Op. Victoris Carpatico Veneti, 1480, M. Septembris.'

20. Vittore Carpaccio. St. Ursula, her Bridegroom, and her Virgins, met outside the walls of Rome by Pope, and Cardinals, and Bishops. The Castle of St. Angelo is put in to identify the place, but no Tiber.

21. Paul Veronese. The Feast in the house of Levi; dated 1572, 20th April. A magnificent picture; neither crowded, nor vacant, nor constrained; but really a feast, half al fresco. As there is hardly any of his ultramarine in the picture, the colours have stood well: the delicate tints in the sky have perhaps suffered. Paul himself is prominently introduced, in a magnificent green dress: and then, as if the green would be too overpowering, and the whole figure insubordinately forward, a negro boy is placed between the spectator and himself.

23. Vittore Carpaccio. The Return of the Ambassadors to England, with the answer.

25. Sebastian Florigerio. St. Francis, St. Antony, and John the Baptist. Reminding one of Fra Bartolomeo.

26. Vittore Carpaccio. The Meeting of Anna and Joachim, with Louis VII., king of France, and St. Ursula at the sides. With name, and date, **MDXV**.

28. Vittore Carpaccio. The Martyrdom of St. Ursula and her Virgins.

29. Gentile Bellini. A Procession in the Piazza of St. Mark. A most interesting picture, as giving us the architecture with the strictest fidelity and care. St. Mark's is very brilliant. The gonfalons are crimson and gold; their stems brown and not red, and carefully cased in wooden boxes. The campanile is level with the south side of the Piazza; the chimneys on the other side are very quaint funnels. The horses and the pinnacles are all gilt. Signed 'MCCCCCLXXXI. Gentilis Bellini Veneti equitis crucis amore incensi opus.' It came here from the Scuola di S. Giovanni Evangelista, now extinct.

33. Vittore Carpaccio. Martyrdom of Ten Thousand Martyrs; said to have been crucified on Mount Ararat. **MDXV.**

34. Vittore Carpaccio. St. Ursula in Glory.

35. Vivarini, the younger. Virgin and Child, St. Bernard, and St. Francis. **MCCCCCLXXX.**

36. Martino da Udine, called Pellegrino da S. Daniele. The Virgin. Signed 'Pellegrinus faciebat.'

38. Vittore Carpaccio. The Patriarch of Grado exercises a demoniac, with a relic of the true Cross.

PALLADIAN HALLS.

I.

Parallel to the long gallery, turning the other way,

1. Cima da Conegliano. The Saviour, St. Thomas, and St. Magnus. The whole very clear; St. Thomas, expression good.

6. Bassano. Portrait of the Doge Loredano.

11. Titian (or Tintoretto P.). Antonio Capello.

II.

5. Gian Bellini. Madonna. Of his regular type. St. Paul, a fine ideal head; St. George, with the appearance of a fac-simile portrait.

11. Cima da Conegliano. A Pietà, with Nicodemus, St. John, and the Maries.

16. Bissolo. Madonna and the Two Children.
 17. Gian Bellini. Virgin and Child, with the Magdalene and St. Catharine. The Madonna of his usual style, but not in his best work; the Magdalene has a face of great beauty, thoughtful, penitent, and full of feeling. She is admirable both in drawing and colour. Her hands are crossed humbly; her lips are ready to part, and very sensitive. The dress is in exquisite colouring—deep dark green and sombre crimson.

III.

4. Benedict Diana. Virgin Enthroned with Child and four Saints.

IV.

4. Bartholomew Montagna. Virgin Enthroned, with two Saints.
 6. Florigerio. Virgin Enthroned, with the infant Saviour and St. John, St. Augustine, and St. Monica.

V.

4. John of Udine. Christ among the Doctors.
 6. Vincenzo Catena. Virgin and Child, St. Francis, and St. Jerome.
 9. Titian. The Baptist in the Desert.

The Sala de Disegni is entered close by the Assumption of Titian; but is only open on Wednesdays and Saturdays. It is worth seeing, if possible.

The first three cases are solely Venetian. Among them, by Tintoretto, a sketch for a Crucifixion; two studies for the Liberation of the Slave by St. Mark. The paper that contains one of them has also two other groups; and from the greater development of the fine female figure, so prominent in one corner of the great picture, must have been the later of the two. Both interesting.

Titian. Study of a Skeleton.

Pordenone. St. Simeon receives Christ in the Temple.

Giorgione. A Wedding piece.

Mantegna. A Saint. Clear and dry.

Gian Bellini. A Young Face. Somewhat indistinct.

Fourth Case.

This and the fifth and sixth are devoted to Leonardo da Vinci.

4. A Head of Himself. Full face, that reminds one of the beautiful profile in the Bibliotheca Ambrosiana.
6. A Caricature in red chalk. Next it,
3. A very pretty soft face, crowned with vine leaves.
15. A Study for St. Anne, in red chalk. Fine and soft; with the smile that he and Andrea alone can give, and he best.
8. Our Saviour. A face in great anguish.
9. Two Miniature Heads and a tiny Baby.

Fifth Case.

2. Flowers.
6. A Child's Leg.
1. Scientific Instruments.
5. Spear-heads, &c.
- 4, 9. Battle pieces.
- 8, 10. Caricatures. One excellent head, scowling.

Sixth Case.

1. A fine Head. Perhaps not his.
- Several anatomical studies.
7. A sketch for his picture now in the Octagon Room in the Louvre. Anna, the Virgin, Christ, and the Lamb.

Seventh Case (Lombard School).

7. A good Head, attributed to Cesare da Sesto.

Eighth & Ninth Cases (also Lombard).

Some by the Luinis.

Tenth Case

Has a kneeling figure, attributed to Gaudenzio.

There are many others, but few of any interest, except some of the Florentine painters—e.g.,

Twenty-ninth Case (Michael Angelo).

1. Two young Male Figures.
5. A Pieta.
7. A hard face. Well given.
- 3 & 4.

Twenty-eighth Case (by Perugino and his School).

Some good religious figures.

Twenty-seventh Case (by Raffael).

- 1 & 3. Some delightful studies of children.
10. A fine head of our Lord, in red chalk.

At the back of this frame are some very various studies ; especially interesting is a careful one of Urbino.

Twenty-sixth Case (Raffael). *Front.*

1. A Saint.
- 8, 9, 10. Good studies.

Back.

18. Good sketch of two of his three Graces.
19. Virgin and Child.

Twenty-fifth Case (Raffael). *Front.*

- 1, 3, 5, 7, 9. Classical notorieties, all named.
- 4 & 8. Good studies of heads.
6. St. Sebastian.

Back.

11. Homer. Settling the controversy of the seven cities, by calling him Smyrneo.
19. A dry-looking Aristotle.
16. An upturned face.
17. A Child lying on a slope.

Twenty-fourth Case. Front.

1. A beautiful study of the infant Saviour.
3. The Virgin receiving { the Tidings.
2. The Angel bringing { the Tidings.
4. Beautiful Angel with Timbrel.

Back.

5. Saints.
7. Study for the Scourging of Christ.

Twenty-third Case. Front.

1. Study for the Entombment. Now in the Borghese Palace at Rome.

6, 7, 8. Saints or Angels of great purity and delicacy.
Fra Angelico.

Back.

- 9 & 11. Studies of Saints, with squares overlying, as if for a pupil to copy.

10. Draperies.

12. Female heads.

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Besides the Academy, there are a great many churches in Venice that on no account should be missed, if it were only for the sake of the old pictures they still retain.

The FRARI, besides its great monuments—the splendid Titian—the ineffective Canova—the quaint Pesaro—the Florentine Duccio degli Alberti—the lovely tomb of the nameless knight, opposite Duccio's—the tasteless, coarse, and costly Foscari—possesses several noble pictures.

In the sacristy, over the altar, is a good Gian Bellini, in three compartments. The Virgin and Child are in the centre piece; and, on each side, saints with books. Beneath the Virgin's feet are two cherubs with musical instruments. The name of the painter is inscribed, and the date, '1488.' The Madonna's face is of his regular type, though stiffer perhaps than often; the whole very clear in colour, of high finish and exquisite delicacy.

On re-entering the church, on your left hand is a Vivarini, also in three compartments. This, too, is a Virgin and Child, with St. James and St. Andrew on her right hand, St. Peter and St. Paul on her left.

Over the high altar is Salviati's Assumption of the Virgin.

In the last chapel at the east end is St. Ambrose, surrounded by saints (St. Jerome and St. Sebastian being the

most prominent), with angel musicians below his feet. The scene is laid under an archway; while, in a balustrade above, our Saviour crowns the Virgin—a strange addition to the original intention. Vivarini began it, Marco Basaiti completed it. Opposite this, in the west wall of the transept, is a stiff highly-glazed picture.

On the wall close to the great Pesaro monument is a very fine Titian, of the deepest, richest colour, and in perfect preservation. The action, if one may be allowed so to speak of a picture, where all is motionless, is double, and falls in two lines from two central points, the Virgin and the infant Saviour. The Virgin is enthroned on high, and looks down upon a warlike kneeling Pesaro, whom St. Peter regards with favour, and St. George, bearing the arms of the family emblazoned on a standard, seems to introduce. On the Virgin's knee stands the infant Saviour, to whom St. Francis commends five other members of the house, religiously kneeling, somewhat stiff, and all but one in profile. The exception is the small bright face of a beautiful girl, in the fullest light, turning round to the spectator; a charming little head. The whole picture is very grand, both in colour and composition; but St. Peter, though dignified, wants simplicity.

The CHURCH OF SAN SALVADORE contains a fine monument by Sansovino, 'executed in his 80th year,' to a Doge of the Venier family, who died 1556. Especially beautiful is a female figure, low-girdled, on the left of the monument; and immediately under her is Sansovino's name.

Over Titian's Annunciation, a work of his very last days, the candles have long flared; otherwise it is not perhaps so bad.

There is also a Supper at Emmaus; not, I think, a Gian Bellini, but a later hand, less masterly as well as less delicate. Figures by Gian Bellini, on that scale, are very rare; the colours seem too superficial, and the drapery too complicated for him.* The monument to Catharine

* The above note was written on the spot, Sept. 1857. I am glad to find now, March, 1858, that so good a judge as Mr. Ruskin, and so ardent a lover of John Bellini, considers this picture 'not only unworthy of the master, but unlike him.'—*Stones of Venice*, vol. iii. p. 356.

Cornaro, Queen of Cyprus, daughter of the republic, is in the right-hand transept.

SAN GIOVANNI GRISOSTOMO should on no account be missed, though the general tide of English travellers rushes by it without even entering the door. The church itself is not of much beauty, in the earlier style of the renaissance; but it has a good bas-relief by Tullio, which the sacristan calls the Last Supper: no real signs of a supper are given, but the scene is a reward or glorification of Mary Magdalene, who anointed our Lord's feet as he sat at meat. Here our Lord crowns a woman with long dishevelled hair and kneeling, while the eleven apostles stand round him.

Close to this bas-relief is St. Agatha, by Vivarini.

In another part of the Church is St. Onofrio, nude; also by Vivarini.

But the real attraction of the church, the cynosure of travelled eyes, lies in a couple of old Venetian paintings, each a capo d'opera of its school. One is by Gian Bellini; the other by Sebastian del Piombo, either wholly or in part. Turning to the latter, we find St. Giovanni Grisostomo, St. Paul, the Baptist, and St. George, on one side; looking like Sebastian all over: while on the other, we have the three Marys, looking like Giorgione; especially the Magdalene, full-formed, short-nosed, deep-coloured, sunny, not rosy. Vasari mentions this picture, and calls it Sebastian's; adding, that some figures in it 'tengono tanto della maniera di Giorgione, ch' elle sono state alcuna volta, da chi non ha molta cognizione delle cose dell' arte, tenute per di mano di esso Giorgione.'* In the face of Vasari's sentence on those who believe Giorgione to have had any hand in this picture, and quite admitting that I have no deep knowledge of art, I still believe that the picture was begun, and the women at any rate sketched in, by Giorgione; while the rest was done and the whole finished by Sebastian. Just as in the picture of the Wise Men from the East, now in the Belvedere at Vienna, Giorgione, the master, began, and Sebastian, the pupil, finished.'†

* Lemonnier's Vasari, x. 122.

† Cf. Notes on the Belvedere Collection, Room I. picture 6.

The other picture by Gian Bellini, said (like many others) to be his last work, is well worth study; and out of Venice, would be of inestimable value; for it is a splendid specimen of a master whose works are very rare, except in his own country: it is in noble feeling, and the perfection of finish. St. Jerome reads from a book supported by a tree; the tree is bifurcated or cross-like; as are in Leonardo's picture in the Fitzwilliam at Cambridge, the staves of the old men. St. Christopher and St. Louis also. The figures are almost life-size, and the drapery of St. Christopher is not unlike that in the Supper at Emmaus in San Salvadore. But St. Louis, drapery, face, and all, has quite his manner, though above his usual scale: a very saintly face, with lake very rich and deep, and olive-green finely toned.

The CHURCH OF SAN GIOVANNI E PAOLO was founded by the Dominicans soon after, and in fulfilment of a vision vouchsafed to the Doge Tiepolo, in 1226. It is to Venice what Westminster Abbey is to us, what Santa Croce to Florence.

Besides the monuments inside, there is the fine equestrian statue of Colleoni the Bergamasque, in the Campo in front of the church, designed by Verrochio, whose mould broke, so that the casting was done by Leopardi. A horse in Venice is always a marvel; so we may conceive the admiration this must have inspired on its first appearance; at a time when no bronze horse had been made in Italy for centuries, except that of Gattamelata by Donatello, still at Padua.

Leaving the monuments—Morosini's, in rich Venetian Gothic, somewhat florid and with mosaics; Loredano's; Steno's, simple and archaic; Mocenigo's, neither good Gothic nor skilful renaissance; Andrea Vendamin's,—leaving them all to Mr. Ruskin's eloquence and judgment, with one word of protest against his scorn of Andrea Vendamin's, which surely has not only great delicacy and precision of chiselling, but rare purity also as well as exquisite finish in some of the smaller figures. Where there is such grace in the arrangement, such purity in the drawing, where the sculpture is so dignified and the arabesques so charming,—surely, though perfect in workmanship, the whole cannot be really base nor yet devoid of thought.

But turning to our more immediate object, the pictures;

over the second altar on the left hand on entering the Church is

Titian's Peter Martyr. Too beautiful a monument for a very stern chief of the Inquisition, slain at Barlessina, near Milan. The picture is sombre and grand, with charming cherubs in most beautiful light, and a noble treatment of atmosphere and landscape. The colour is magnificent, and the action also good; but there is nothing to make it the third picture in the world, or even in Venice. The deep colouring is admirable, and the whole management truly poetic; but the subject does not give scope enough for the highest grandeur or great beauty. Still, the picture gains on one by a second or third good visit; and the landscape is certainly superb. The troubled sky, and the wind in the trees, show the strong sympathy of Nature, stirred for once from her wonted apathy and pitiless acquiescence.

The Gian Bellini opposite, in tempera, is sadly the worse for restoration.

The Vivarini, next, is good, though the shin-bones of the legs are very sharp.

Tintoretto is represented here by two fine pictures. The less important is a Portrait of Three Chamberlains of the State kneeling before the Virgin and Child, under the character of the three Magi; while three Venetian servants bring up their presents, and St. Theodore and St. Sebastian also come in, so as rather to confuse the unity and identity of the subject. Still the picture is very striking, and though it has darkened all over, it is not black nor spotty. The clouds and hills are beautifully rendered.

Tintoretto's Crucifixion is piteously blackened—covered with cobwebs and contempt. From the last it has been, for the English reader, nobly rescued by Mr. Ruskin, who considers 'that every virtue of Tintoret, as a painter, is there in the highest degree: colour at once the most intense and most delicate, the utmost decision in the arrangement of masses of light, and yet half-tones and modulations of endless variety; and all executed with a magnificence of handling which no words are energetic enough to describe.* He also points out with great beauty of interpretation the broken olive-tree in the foreground, whose young branches were cut away for the triumph of Palm

* *Stones of Venice*, vol. iii. p. 305.

Sunday, 'while close beside it St. Joseph of Arimathaea drags along the dust a white garment—observe, the principal light of the picture—stained with the blood of that king before whom, five days before, his crucifiers had strewn their own garments in the way.'

The CHURCH OF ST. REDENTORE, across the 'broad' of the Guidecca—a votive offering after the plague of 1576 was stayed—might, on its own account, attract the admirers of the pure Palladian; but to myself and the general tourist its great attraction will be three John Bellinis—all of them interesting, and one magnificent. They are in the sacristy.

The earliest of them is a Virgin in red, with the Child, and two cherubs.

The next in point of date is a Virgin and Child, with St. Francis and St. Jerome. This, the sacristan will tell you, is in the master's latest manner.

The best, however, is also his latest—a Virgin and Child, with St. Catharine in yellow, and St. John. A beautiful face, both in form and colour; in dark green and dark red. This is by far the most advanced of the three towards simplicity, ease, and beauty; for 'simple childhood comes the last.' In all three pictures the infant Saviour is of exactly the same type. John Bellini's is clearly the mind that conceived, and the hand that painted, this as well as the other two, drier and stiffer; but in the clearness and the purity of this, one is reminded of Boccaccino's in the Fifth Room of the Academy (see p. 115); and the softness over it all recalls Cordellaghi's Madonna in the same room. But in this picture the beauty and the unity is maintained throughout; in those others, not. The depth in the brown, and the truth in the rosy tint, are charming. There is a great advance in art, with no loss of religious feeling. John Bellini was one of those noble natures which retain the power of improvement even to old age—whose vigour and freshness are too strong—whose love of truth too honest—whose sense of beauty too keen—to allow the man willingly to subside into a mere repetition of mannerisms caught early. His works and their dates stand in bright contrast to Perugino's in this respect. Rarely is this power of growth left to men of more than middle age; the grand intellect will not retain it, unless coupled to the generous heart. The calibre of thought may be never so strong; the power of comparison never

so happy—of discrimination never so just; the perceptions may be never so quick and true; still, the want of candour or of sympathy—an excess of self-esteem or fatal self-complacency—will have closed up the avenues of new impressions and fresh views; the intellectual touch has become numb and dull, and the man belongs to the dead past, for he will learn no more.

THE SCUOLA DI SAN ROCCO

should by all means be visited, for the sake of its unrivalled collection of Tintoretto. There are sixty-two in all, of which all but ten are elaborately treated by Mr. Ruskin,* whose remarks are true, brilliant, and suggestive. What Ion and the rhapsodists were to Homer, that most certainly and most ably Mr. Ruskin is to Tintoretto, especially in this Scuola di San Rocco. After Mr. Ruskin's thirty noble pages on this Scuola, it would be both useless and presumptuous in the present writer to publish his crude, brief notes thereon. But of the three pictures that especially interested me, the Murder of the Innocents alone is dwelt on by Mr. Ruskin; of one of the others—Tintoretto's portrait—he says nothing; and of the Crucifixion, he has tantalized us by saying that it is “beyond all analysis and above all praise.”

The pictures all are in the dark, but they were painted to be in the dark: hence the sweeping style, rapid handling, and coarse colour, that have failed in their appeal to posterity and the general public, but still are strong enough to prove the marvellous command of effect in the master-hand, and the grand imagination of the master-mind that brought them out.

Over the door of the Sala del Albergo is the portrait of Tintoretto—himself by himself—very dark indeed. He has a full forehead, full eye, and large chin, all of the darkest complexion. The individuality of character suffers much from the stiff calm of religious compression, and for expression and history of character it is not so interesting or epic as his portrait in the Florentine Uffizzi.

Inside this door is his great Crucifixion, dreadfully blackened, but a noble conception as a whole, and with some delightful bits. The group at the foot of the cross is very

* *Stones of Venice*, vol. iii. p. 324-353.

grandly conceived, and shows signs of great brilliancy of former colour. The St. John is very fine, so is St. Peter, and indeed the whole group. To have left a wide, clear space round the three crosses is a very original, but most natural and true treatment ; that had never (so far as I know) struck any one before Tintoretto, but is so simple as to seem an obvious way now ; and on reflection, is probably the truest reproduction of that most thrilling of all scenes in history, at which men could jeer and jest, while Death and the Devil—vanquished victors—must have trembled, and the holy angels wept with alternating joy and pity. The crowd around is admirably done ; thoroughly a crowd, and thoroughly clear, except so far as the colours have become blackened and confused.

On the right of the picture is a white horse, and on it Tintoretto ; behind him, Bonifacio. On the opposite side, on a bay horse, Titian ; before him, leaning on a wall, Paul Veronese ; behind him, Palma Vecchio. For truth of incident and power of invention, it is an extraordinary picture. The Christ has great beauty, but is terribly blackened.

THE DOGE'S PALACE

contains more pictures than any passing traveller can hope to study. The most astonishing of them all by far is Tintoretto's Paradise, at the east-end of the Great Council Chamber. "It is, on the whole," says Mr. Ruskin, "Tintoretto's *chef-d'œuvre*, though it is so vast that no one takes the trouble to read it."

It is sadly blackened by time and the restorers, but partly also by the inevitable effects of the materials (I should think) originally employed. From his love of strong effects, he used (apparently) lamp-black in his shadows, and this, which no doubt gave great force at first, has in time blackened inordinately ; destroying distances, beauty of chiaroscuro, and all of that bold relief for the sake of which it was used. Others of his colours, thinly put on at first, have shrivelled and dried up, or crumbled and flaked off ; so that black masses lower upon one, confusing the whole and disgusting the eye.

Such large canvases — and this is the largest ever painted : eighty-three feet long—are more than the eye can embrace, or even a painter as great as Tintoretto fill with any concentration.

The grouping looks, now at any rate, very intricate in parts; but the general arrangement of the figures falls into tiers, running in rings round the central Christ and the Madonna. Between these tiers 'float faint white distant spirits of the saved.'

There can of course be, in this hyper-Haydonic scale, as there are here, brilliant effects, noble conceptions of fine forms in detail: *e.g.*, the floating figures throughout, and especially the two archangels, one with the balance and the other with the emblems of the Annunciation.

Here, too, the painting is somewhat at the mercy of the upholstery, and the canvas is cut to fit the doors and panelling. But say what you will against it, as to treatment, size, and colour, it is a daring picture, and wonderfully successful. The arrangement in no single part looks feeble, or accidental, or distracted, and gains immensely by distance; for when close to the picture, it is a simple ocular impossibility to take it all in.

Would that he had painted more for posterity and less for immediate brilliance! as we fear the next generation may say of Turner also.

In the Anti-Collegio are some splendid Tintorettos of a totally different kind; the clearest and most careful, and most moderate in size, of all his works.

1. Tintoretto. Vulcan and the Cyclopes. Full of force, but with too much of brawny vulgarity.
2. Tintoretto. Mercury and the Graces. Very good.
3. Bassano. Jacob's Return to Canaan.
4. Paul Veronese. Europa and the Bull. The story is told by representing the two figures thrice over. The action is very apt and true; the colour glittering and superb, and still in good preservation. 'Conveyed,' as Bardolph or Ancient Pistol would have said, to Paris by Napoleon, and restored by the Allies.

Sic et Europa niveum doloso
 Credidit tauro latus, et scatentem
 Belluus pontum medias que fraudes
 Palluit audax.
 Nuper in pratis studiosa florum, et
 Debitæ nymphis opifex corone, &c.

5. Tintoretto. Venice cleaving to Pallas, and rejecting Mars—*i.e.*, preferring policy to force. Good.

6. Tintoretto. Ariadne wooed by Bacchus and crowned by Venus. A noble picture, and in good preservation; having been most carefully painted, and not thinly sketched in. But the sun must have sucked a good deal of its glory out, in these centuries of long Venetian mornings. From its comprehensible size, high finish, and supreme beauty, it is the most charming Tintoretto in Venice: though his peculiar powers—concentrative, imaginative, effective—can be better studied in his larger works. But even the hastiest traveller can find time to study this small, delightful group of only three figures. The mind that will not go out to meet its wonderful poetry, must at any rate be touched by its nature: the coldest eye must brighten at it, however much it has been bored by the generality of pictures. The dullest and the prosiest brain may wake up here; and the most imaginative find a beauty, and a grace, and a life, that neither poetry nor painting has often been able to reach or realise, and embody as a ‘joy for ever.’ The harmony of tone and depth of colour are superb. The figure of Bacchus is a wonderful study, for its true expression, noble form, and sunny colour. The foliage round him is dark, rich, and full, and of beautiful formation.

The floating graceful Venus is an exquisite conception; her attitude most difficult to execute, and not easy to have conceived; but of the greatest beauty, and after all of the truest nature. Her slimness is unusual with poets, and painters, and sculptors all alike; but most ethereal and heavenly—the true Uranian. No other form that I ever saw has so really an air of descent, floating and self-supported.

The Ariadne looks shy, with traces of sorrow; and yet by no means unwilling to be comforted. Ariadne had saved Theseus, by her clue of thread, from the labyrinth, the Minotaur, and death. Then she married him, and they sailed from Crete to Athens through the sparkling Cyclades. They disembarked at Naxos for the night, and in the morning she awakes to find him gone. She strains her eyes over the hot blue ocean till the last speck of the faithless fleet has vanished, and the last gleam of a white sail has ‘sunk with all she loved below the verge.’ Now she runs knee-deep into the playful sea, and the tiny waves steal away with her mantle, lazily writhing off again: for her girdle had been left undone, and slid below her knee, and she stands all undraped. Now she

climbs to the highest of the sun-split rocks, and stands silent and still as a statue. Surely it *is* a rosy-tinted statue of some marble Ménad, screening her eyes with her hand, and still gazing at the invisible—gazing δρυμάτων ἐν ἀχνύαις—motionless and distraught.

Then there breaks upon the sunny silence, but she is slow to hear it, a din of merry revellers—

Like to a moving vintage, on they came,
Crown'd with green leaves and faces all a flame.

Whence come ye, jolly satyrs, whence come ye,
So many, and so many, and such glee?

We follow Bacchus, Bacchus, on the wing,
A conquering!

Bacchus, young Bacchus! good or ill betide,
We dance before him thorough kingdoms wide;
Come hither, lady fair, and joined be
To our wild minstrelsy.*

And so comes on Bacchus with his crew; with silver echoes from the cymbals meeting high above the ivy-circled head, with shout and song, with timbrel and with trumpet, on they pass;

With toying oars and silken sails they glide,
Nor care for wind and tide.

But, for Ariadne, the god himself does care: he has parted from the mad bacchantes, the reeling satyrs, and the dreamy nymphs, deep-bosomed and wild-eyed; he has left them all for the lonely Ariadne. He woos, she listens, and the suit is crowned by happy love and golden Aphrodité;

Idalian Aphrodité, beautiful
Fresh as the foam, new bathed in Paphian wells.

Such is the story in rough outline; for the noblest version of it, and the most perfect of old pictures, turn to Catullus.†

* Keats' *Endymion*, Book IV.

† Catulli, Epithalamion Pelei et Thetidos, carmen lxiv.

PADUA.

Besides the matchless little Chapel of Giotto, of whose frescoes there is a full and good account in Murray, so that nothing need here be written of them; and, besides the spirited and nobly coloured frescoes by Mantegna, in the beautifully proportioned Church of the Eremitani, there is in an unvisited part of the Church of Santa Giustina, a magnificent old picture—not down in Murray, and so unknown to the generality of English and American travellers. It is in the Vecchio Choro, by Romanino di Brescia, a master almost entirely unknown out of his native town, where he was the not unsuccessful rival of Moretto. In several of the churches at Brescia, his works may still be seen; especially in Sta. Maria Calchera, and St. John the Evangelist.*

The Virgin is on a throne, in a dress of lake crimson, with a blue mantle in ample folds, lined with green. The child is on her right knee; a green curtain behind her, and an angel leans forward from each side to place the crown on her head. On her left, below, stands St. Prodosius, first bishop of Padua, and St. Agolastica. On the opposite side, St. Maximus, the second bishop, and Santa Giustina. In the centre, below, happily introduced, a girl-angel plays a timbrel, and two tiny pheasants feed lower still. There are three medallions above, our Lord, Santa Justina, and St. Maximus. There are also three below: a bishop; three murdered innocents, beautifully given; the painter's own head, with long yellow hair cut square at the points—high, smooth, and rounded forehead—short nose at considerable angle—long, flexible upper lip, and a very religious expression.

The picture was most carefully worked out, and is in perfect preservation. The colouring is magnificent: very rich and very deep; nothing over-gorgeous, or gaudy, or flashy, but all in beautiful tone and the sweetest harmony. The faces are full of feeling, with no affectation; most religious, with no stiffness. Those of the female saints (but especially of St. Agolastica) are of marvellous beauty. The conception, in short, is very noble, the feeling very tender, and the execution most masterly and manly.

* In the Brera at Milan, Room 2, No. 62, is by this rare hand.

BOLOGNA.

No city, Venice alone excepted, possesses a gallery so truly national. The fame of the Bolognese masters, and of Guido especially, will seem above their deserts till the traveller has seen the great Bolognese pictures in the Bologna Academy. There are no oil paintings of Guido's out of Bologna—for his fresco of Aurora, I certainly except—which can fully justify his great reputation; and till I had seen his *Madonna della Pietà* (134) at the end of this gallery, I had never known his tenderness and power of expression backed by sufficient strength, or undefiled by some touch of affectation. The wan colour, academical drawing, and sickly sentiment one has so often been told to admire, because Guido's, can convert no one who is not the slave of great names and mere authorities. But in the better Guidos here, the colour is no longer thin or washy, but deep and warm; the action is vigorous, the composition masterly, the feeling manly and strong.

On entering the gallery on your right hand,

102. Giotto. Side-wings of the altar-piece now in the Brera (representing the *Madonna and Child*); with the heads of St. Peter and St. Paul, and the Archangels Michael and Gabriel.

159. Jacopo Avanzi (old Bolognese school, d. 1404). Various scenes, scriptural and apocryphal. Death of the Virgin, Mysteries of the Annunciation and the Nativity, Adoration of the Magi, Flight into Egypt, the Ascension, Pentecost, &c.

109. Giovanni Matornelli. Virgin, child (double-faced) St. Sebastian, and small figures of prophets. (With painter's name.)

202. Saint Catharine of Bologna. Martyrdom of St. Ursula.

On left wall, none worth noticing.

Issuing out of this passage, follow the wall to the right hand.

61. Cima da Conegliano. Virgin and Child; God the Father above, and some Cherubs.

204. Timoteo della Vite. The Magdalene in the Desert.

210. Poor copy of Raffael's John the Baptist.

40 & 39. Annibale Carracci. Annunciation of the Virgin.

14. Guercino. Peter Martyr, the Dominican Inquisitor.

108. Cotignola. Marriage of the Virgin.

139. Guido. Andrea Corsini, Bishop of Fiesole.

137. Guido. Samson quenching his thirst from the 'hollow place' that was in the jaw-bone of the ass. 'With the jaw-bone of an ass, heaps upon heaps, with the jaw of an ass have I slain a thousand men.' Judges xv. 16. A picture of great refinement and some grandeur; but wanting simplicity. The limbs are more those of the Belvidere Apollo than the Bible Samson; though admirably and roundly painted. Still it is a noble picture; and the dead Philistines are naturally and effectively done, as well as cleverly foreshortened. The solitude and the darkness of the scene give a grand contrast to the bright life in Samson. The colouring too is very good, and the whole thing has a strong touch of poetry. But no man still weary with slaughter would put himself into such an attitude: nor can so elaborate a pose be taken to express that the miracle is already working, and a fresh exhilaration circling through his veins.

140. Guido. St. Sebastian. Affected, and only sketchy; but clever.

299. Bertusi. Madonna and the little Saint John, adoring the infant Saviour. A copy from Francia, with no imitation of his manner.

216. Innocenzo da Imola. Madonna protecting Saints.

Issuing into the long gallery, to cross it at its east end, notice *en passant*,

18. Guercino. St. John the Evangelist.

117. Mazzolini. The Infant Saviour receiving the Adoration of the Virgin, St. Joseph, the Shepherds, and a Dominican Monk.

19. Guercino. The Magdalene.

282. Vandergoss. Virgin and Child.

Now going up two low steps, and following the wall on the right,

280. Elizabeth Sirani. The Magdalen.

148. Lorenzo Sabattini. Dead Christ supported by two Angels.

294. Pontormo. Virgin and Child.

51. Annibale Caracci. The Heads of Three Orders meet at Rome; St. Dominic, St. Francis of Assisi, and Pietro Tommaso the Carmelite. Hard and black, in his early manner.

38. Annibale Caracci. Assumption of the Virgin. Painted 1592. It looks somewhat heavy; but partly because the colours have blackened. The action of the Apostles is well varied; St. John is a good figure, running up, and the light tipping the upturned forehead of one of the apostles is well placed.

83. Francia. The Crucified Redeemer between two Cherubs. The colouring is deep and harmonious; the faces of the cherubs very beautiful.

In the centre of this room stands a present from Pio IX., by Niccolo da Foligno.

141. Guido. Coronation of the Virgin. Below are John the Baptist, John the Evangelist, St. Bernard, and St. Catharine. One of his early works.

Following up the steps, and keeping always to the wall on your right,

13. Guercino. St. Bruno praying.

47. Ludovico Caracci. The Conversion of St. Paul. Vigorous, but wanting clearness. There is a good face looking out of the picture in the centre.

2. Albani. The Baptism of our Lord. Not unlike Domenichino.

135. Guido. The Slaughter of the Innocents. A noble picture, full of expression, and admirably coloured. The little dead children are most touchingly given; dead, but still lovely; innocent but slain. A young mother with dark hair, hurrying off while her baby is still alive, is excellent both for conception and execution: so, too, is another, who turns, distraught, to heaven over those murdered twins. Bell calls it 'an historical picture, perhaps the most domestic and touching that ever was painted. The broad shadows, the correctness, roundness, and simplicity of drawing in the whole, are inconceivably striking; the colours consistent and harmonious, no one point overlaboured, yet no effect neglected.' An excellent piece of criticism, quoted in Murray, from the pen of a man who combined the technical knowledge of a scientific *surgeon* with the feeling of a painter, and the imagination

of a poet; and kept both knowledge and fancy under the sound control of a clear and keen critical faculty.

206. Domenichino. The Martyrdom of St. Agnes. A great contrast to Guido's treatment; but very good in its own style. St. Agnes' face is perhaps a failure; and the executioner is too long over his business. Cf. Tennyson's *Iphigenia*,

One drew a sharp knife through my tender throat
Slowly—and nothing more.

A ruddy boy behind a shield must surely have been repainted. The passage of the two women opposite, above the mother and child, has great beauty both in feeling and drawing, and colour. The upper part is unsatisfactory; it is as heavy and dark as the lower. This picture, as also the *Slaughter of the Innocents*, was 'conveyed' to Paris.

36. Annibale Carracci. *Madonna and Child, with two Cherubs, in glory above; St. Louis the Bishop, Alexius, John the Baptist, Francis, Clara, and Catharine.* 1593.

138. Guido. The *Madonna del Rosario*. Painted on silk, and called *Il Pallione*, because borne as a standard formerly in church processions. The patron saints of Bologna are below: Petronio, Dominic, Francis of Assisi, Ignatius, Francis Xavier, Proculus, and Florian. The whole is feeble, in his palest colour and flattest drawing.

212. Artist unknown, but apparently Milanese. *Child in a Cradle.* Curious and good.

43. Ludovico Carracci. *The Transfiguration.* Boldly drawn; hyper-Haydonic.

198. Vasari. *Gregory the Great Feeding the Poor.* Among them the Redeemer. (Cf. Matt. xxv. 35, 40.) "I was an hungred, and ye gave me meat; inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me." In Gregory's house at Rome, now a chapel in San Gregorio, there is a fresco of little intrinsic merit on this subject, with that other text attached: 'Be not forgetful to entertain strangers, for thereby some have entertained angels unawares.'

80. Francia. *The Virgin and our Infant Saviour; with John the Baptist, St. Augustine, St. George, Stephen the Martyr, and a Cherub with a lily.* By cleaning it has lost roundness in drawing and all depth or softness in colour. St. Stephen good.

208. Domenichino. *The Death of St. Peter Rosani, the*

Dominican Inquisitor. A very different work from Titian's, with no grace and no beauty, and no depth of colour. But there is more nature and more terror, and the scene is probably more like what really happened, unidealized and void of all poetry.

116. Parmigiano. The Infant Saviour adored by St. Margaret, with St. Jerome, St. Augustine, and an Angel. This picture, too, was thought worthy of the honour of a journey to Paris.

152. Raffael. The celebrated St. Cecilia. To me not up to its reputation. The musical instruments below, on which one's eye falls first, are admirably done—so well, indeed, that Vasari calls them '*vivi e veri*';* but he tells us in another place, that they were done by Giovanni da Udine. But to turn to the picture itself, its spirit and its details. The choir of angels above is beautifully conceived and most happily touched, with the lightest and purest, yet softest and mellowest tones. The grouping is very masterly, with no appearance of stiffness or labour; and the Magdalene and St. John have great beauty of expression. Of the Magdalene, Vasari remarks, that she seems 'right glad of her conversion.' St. Cecilia herself seems rapt and well-nigh in ecstasy, listening to the swelling notes and sinking cadences of the angel-music: but her face is too round and heavy; though rightly placid, while the eyes are deeply stirred. The flesh-tints are in Raffael's more bronzed colouring, the drapery beautifully painted, especially St. Cecilia's. The blue of the sky seems too heavy and unbroken—perhaps only because the shades have flattened as the colours darkened. The angels above are by far the most beautiful passage: as pure as Fra Angelico's, as softly, lightly touched as Andrea del Sarto's, but with a nature and a life and a '*nescio quid*' purely Raffael's. Vasari is in love with the whole picture—as also Belli and many others—and he writes, 'E nel vero, che l'altre pitture, pitture nominare si possono; ma quelle di Raffaello, cose vive.' He then adds:

Pingant sola alii referant que coloribus ora;
Cecilia os Raphael atque animum explicit.

This picture was begun 1513, for Cardinal Pucci, and placed in the chapel of his canonized kinswoman, Elena

* Lemonnier's edition, vol. viii. p. 31.

dall' Olio. It went to Paris in 1796, and was restored 1815.

133. Bagnacavallo. Holy Family, with St. Paul, Benedict, and the Magdalene.

65. Lorenzo Costa. St. Petronio between St. Francis of Assisi and St. Thomas Aquinas.

183. Tiarini. Betrothal of St. Catharine.

17. Guercino. God the Father. A fine attempt at a subject in which no man ever did, or ever could, succeed.

81. Francia. The Infant Saviour in the stable receives the homage of Saints Augustine, Joseph, and Francis. Two angels also adore him, and portraits are introduced of Bentivoglio, the proto-notary, and Jerome Pandolfi of Casio, a knight and poet. It is a fine picture, but rather dry and flat for Francia; which is due to the cleaners, probably. The Virgin and the two angels are very saintly. The poet's face has an outline as dry and hard as an early Milanese.

42. Ludovico Caracci. Virgin and Child, with Angels and Saints Domenic, Francis, Clara, and the Magdalene.

134. Guido. *La Madonna della Pietà*. In the upper part the Mater Dolorosa and two angels weep over the dead body of our Redeemer. On the lower level are the patron saints of Bologna; Petronio the Bishop, Domenic, Carlo Borromeo the Cardinal, St. Francis of Assisi, and Proculus the warrior, while below lies the city with its leaning tower. The Pietà above is as grand as any ever painted. The Mater Dolorosa is of great dignity and beauty, full of the tenderest yet most commanding pathos. Even a seraph dare not break in upon her grief. The Christ is a very pure and fine conception. The colours for the angels' drapery seem to us heavy and strangely chosen, but one must quarrel with no detail, where the whole is so successful. In the lower part the figures are fine, and all characteristic—Carlo, perhaps, especially. But this part after the upper is like prose after poetry. The Academy Catalogue tells us that for this great work Guido was—A.D. 1616—given a collar of gold after a grand festival in the Church of the Mendicanti (*Santa Maria della Pietà*), besides 450 ducats.

37. Annibale Caracci. The Madonna and Child, with the little St. John. At the sides, St. John the Evangelist and St. Catharine of Alexandria.

96. Francesco Gessi. The Cardinal Bonaventura gives

life to a Child born dead at Lyons, by the sign of the Cross.

29. Simon Cantarini. Assumption of the Virgin.

46. Ludovico Caracci. The Preaching of St. John. Fine, but wants all transparency.

78. Francia. Virgin and Child, surrounded by Saints —Augustine, Francis of Assisi, the Baptist, Sebastian and Proculus (both martyrs), Monica (the mother of Augustine), are all there, with the portrait of Bartholomew Felicini. A very fine picture, in delicious harmony of colour. The face of St. Proculus, and the whole of St. Sebastian (but most especially his face), are of rare beauty. The painter has signed his name, and adds that he is a goldsmith ; and it bears date 1490.

122. Nicholas of Cremona. The Taking Down from the Cross.

197. Perugino. Virgin and Child, with the Archangel Michael, St. Catharine, and Apollonia, and John the Evangelist as an aged man.

79. Francia. The Annunciation ; with St. Jerome and the Baptist.

48. Ludovico Caracci. The Immaculate Madonna, with the infant Saviour, St. Jerome and St. Francis. Good ; very highly praised by Bell.

45. Ludovico Caracci. Birth of John the Baptist.

136. Guido. The Crucifixion. A fine picture, certainly ; of which Bell says that 'it is perhaps the finest and most finished in existence.' But to me it seems neither simple, natural, nor strong ; though it has a good deal of refined solemnity and mournful stillness. The yellow drapery of the Magdalen, and the red of St. John, are both in heavy folds impossibly full. The Christ is certainly fine, and the pause in the sobbing of the Virgin, is well-caught and well-given. The Magdalen, too, has a pensive beauty, though somewhat vacant after all.

182. Tiarini. A Pietà.

207. Domenichino. The Madonna del Rosario, with the Infant Saviour ; Domenic also in the clouds, with cherubs ; a Pope below, and other suppliants. A fine picture, half allegorical in its character. It seems to want unity, though full of imagination ; and the whole seems confused, though each colour is clear. Behind the horse is exactly the same face which he introduces as St. Jerome in his great work in the Vatican. Taken to Paris.

12. Guercino. William, Duke of Aquitaine, takes the

cloister dress from the hands of St. Felice: while above, in glory, is the Virgin with the child, Philip and James the Apostles, and an Angel. A grand composition, with some noble hands. The standard-bearer is fine; the angel well brought in, and beautifully lighted.

44. Ludovico Caracci. The Call of Matthew.

34. Agostino Caracci. The Last Communion of St. Jerome. Very inferior to, and yet clearly the prototype of, Domenichino's in the Vatican. The points of resemblance—not to say identity—are these: in each the saint is nearly nude, and turned three quarters round; in each he is too weak to kneel, and crouches on his hams and heels, propped up by friends. In each, the columns and pilasters and central archway are very similar; but that is immaterial. In each, a turbaned Jew shows that the scene is laid in the Holy Land, and a lion shows that the saint must be Saint Jerome: but these are traditional points of treatment, almost classical, and may fairly be called *publica materies*. Let us wait and see how they are made *privati juris*. The points of difference—and wherever there is a difference, it is an inferiority on Caracci's part—are manifold, deep, and exquisite. The whole action with Domenichino centres on the dying saint: there is no distraction—as here—towards the cherubs. The saint is not strong enough—as here—to cross his hands upon his breast: the skin is wanner and more wasted. The lion is not—as here—a grotesque generalization, worthy of a New-road plaster-mason; but a grand African king of beasts. The young attendants have in Domenichino's hands a rare, tender, and spiritual beauty, in the sweetest harmony of colour and beautiful lights: while Agostino's are lay-figures or vulgar models in cumbersome drapery; not finely coloured, nor naturally contrived. For a full and good critique on the two pictures, see Guizot on *The Fine Arts*, p. 133, &c., well translated by Mr. Grove.

Down the stairs again, and still keeping to the wall on your right,

82. Francia. Scenes from our Saviour's Life, with St. Augustine introduced.

175. Elizabeth Sirani. St. Antony of Padua.

30. Simon Contarini. Portrait of Guido in old age.

142. Guido. Sketch in coloured chalk of the head 'del Nazareno.'

275. Raffael Mengs. Portrait of Clement XIII., Rezzonico.

Down the long corridor,

54. Ludovico Caracci. Copy of the fabulous 'St. Luke's own Portrait of the Virgin.'

155. Seghers. Madonna and Child, in festoons of flowers. Figures by Cornelius.

101. Gherard Miniatore. Betrothal of St. Catharine.

FLORENCE.

THE UFFIZI GALLERY,

Open every day, except Sundays and Saints' days, without fee, from nine till three.

The catalogue is confused, and the pictures are unnumbered.

Having passed up the long flights of stairs ; through the first vestibule, with a fine bust of Lorenzo the Magnificent on your left hand ; through the second vestibule, with the Florentine boar on your right, and a fine wolf-dog on each side of you ; you enter the east corridor. Turn to the right, and begin at the extreme north end. The pictures are arranged in historical sequence, and are chiefly Florentine.

The collection was begun by Cosmo I. at the instigation of Vasari, who was also the architect of the building.

The first picture is by Andrea Rico di Candia. The Virgin and Child, with two Angels.

Next, Cimabue. St. Cecilia, with scenes from her life.

Then, Giotto. The Agony in the Garden. With two small bits in the predella. The Kiss of Judas, and the Crucifixion.

Giottino. The Deposition from the Cross. Of great finish and considerable beauty, but sadly overglazed. The grief is very genuine, and with considerable variety of expression.

Simon and Lippo Memmi. Annunciation. With date 1333.

Orgagna (?). The Annunciation. With much more natural expression.

Angelo Gaddi. The Annunciation. With three small scenes below : the Nativity, Adoration of the Magi, and the Presentation in the Temple.

On the further side of the door by which you entered :

Lippi (or his School). Virgin and Child.

Lorenzo Monaco. Adoration of the Magi ; with the Annunciation, and three Prophets, above.

Fra Angelico. Step-piece to the great picture close by ;

with three scenes: Preaching of St. Peter, Adoration of the Magi, Martyrdom of St. Mark.

Fra Filippo Lippi. Virgin and Child, with two Angels.

Fra Angelico. Altar-piece with folding doors, painted 1430. On the outside of the shutters, St. Mark and St. Peter; on the inside John the Baptist; St. Mark, the Virgin Mary, and the Infant Saviour. There are twelve small angels round the inner rim; all of the highest finish, and some of great beauty, and for purity and saintliness and lightness unsurpassed. In this spirit the draperies are admirably arranged to shroud, not to display, the limbs, giving an impression of slightness, but not stiffness. The feeling of the whole is very beautiful, breathing of religion pure and undefiled. The colouring has stood admirably. With the figures on a larger scale he is not so successful, and the Christ is so girl-like as to be a failure.

Pollajuolo. Saints Eustace, James, and Vincent. Some deep rich colour, with a quaint hat, half Tyrolese, and the pilgrim's cockle in front.

Luca Signorelli. Holy Family.

Botticelli. Birth of Venus.

Botticelli. Two circular pictures of the Virgin and Child, with Angels and Cherubim. In both the child has a pomegranate in his hand. In the lower there is an angel's face beyond the Virgin's, of great beauty: and the whole of this lower picture is in simpler feeling, with better drawing and clearer colour, less dim and less flat.

Ghirlandajo. Adoration of the Magi. 1487. Colour rich, but in places rather raw; draperies full, but not unnatural; flesh-tints smoky.

Raffaellino del Garbo. Madonna and Child.

Lorenzo di Credi. Two pictures of the Virgin adoring the Infant Saviour.

In Da Pescia and Salviati we see the influence of Michael Angelo on Florentine art of this time. They have caught his strained attitudes without his power.

Angelo Allori (called Bronzino). Female Portrait.

School of Andrea del Sarto. Perhaps a portrait of the wife of that master, through the medium of another eye and hand than her husband's.

Jacopo da Empoli. The Creation of Adam.

Now comes, on your left hand,

THE TRIBUNE,

the richest room in the world for art-treasures.

Immediately on your left hand is the picture known as the Fornarina (the baker), and by the best judges generally attributed to Raffael. It can hardly be the Fornarina ; for it is totally unlike *the Fornarina* in the Barberini palace at Rome, on whose bracelet the name of Raffael is inscribed, and of whose identity and authenticity there has been never any doubt. It is perhaps not Raffael's, for the colouring is by no means such as his usually is. It is far warmer ; but this perhaps is due to the subject, a luxurious, passionate, sleepy beauty. The style is neither his earliest, nor his middle, nor his later manner ; and if he could thus, completely and in an isolated instance, change his tone of colour and style of execution to suit exactly his subject, he must have been a far more wonderful master than even 'the divine Raffael' is allowed by all to be. It seems Venetian, both in warmth of tone and sweep of execution ; the fingers and the fur alone approach to Raffael's manner. But a scholar of John Bellini might well have done that fringe, and that fur recalls to me the portrait at Munich (called Giorgione's, but more probably Palma Vecchio's), No. 582 in the eighth large room, at least as much as Raffael's violin-player at Rome. One who is no artist and no connoisseur must feel very diffident, but as far as my judgment is fit to decide, this is not a Raffael, nor Florentine, but Venetian. It has more of the air of Giorgione than any other master, and if it were not signed 1512—whereas he died 1511—I should feel tempted to assign it to him entirely. As it is, may it not—like the Kings of the East in the Belvidere at Vienna (No. 6, First Room), and the great picture in St. Giovanni Chrisostomo at Venice—be one of the many pictures left unfinished at his early death, and then worked up by Sebastian del Piombo ? There is an hypothesis of Missirini (quoted by Kügler from Longhena, p. 390), that the painter is Sebastian, and the subject Vittoria Colonna. Vittoria Colonna was born at Castel Marino in 1490, so that her age would fit admirably. But her character is totally unlike this sensuous, sleepy Venus. Can anything in these dark, warm eyes, that luxurious full frame, recall the spiritual, imaginative Vittoria, the widow of the Marchese di Pescara, the friend

of Michael Angelo, a poetess herself, and sung by Ariosto who lived solely as for her husband, from his death at the battle of Pavia till her own in 1547, and embalmed her love and his name in 'In Memoriam' sonnets, most touching, pure, and strong. At any rate, whoever did it, be it Florentine or Venetian, it is a magnificent portrait.

Above it is a Holy Family by Parmigianino. Next it is a Holy Family attributed to Raffael, and certainly very pretty. But the style is perhaps not his, nor the Madonna his type. It is not so classic, and it has a lighter laughter than is usual with Raffael; though in every respect it has very great beauty.

Raffael. St. John. This is probably the original, which Vasari tells us Raffael painted for Cardinal Colonna, though the colouring has made many doubt it. Some would say that the brown tints which we here allow to be Raffael's, are no less warm than those in the Fornarina; but surely they are quite distinct. These are brown and dark, and almost livid in the shadows, utterly unlike Palma or Giorgione, or even Sebastian, except when he painted on stone in oil: while the others, though warmer still, are transparent, as glowing and golden as sunlight. The Cardinal gave this picture to his physician, Jacopo da Carpi, in gratitude for recovery; it then went to one Francesco Bentintendi—all this we learn from Vasari—and has been in this gallery since 1589, so that its pedigree is unusually clear.

Pietro Perugino. Virgin and Child, with St. John the Baptist and St. Sebastian. A good specimen of the master; being painted before a thoughtless repetition of cheap mannerisms had palsied his vigour. It bears his name, and is dated 1493.

Raffael. The Madonna del Cardellino, or goldfinch, from the little bird in the hands of the children. This is an undoubted Raffael by every species of internal evidence. The expression of the Madonna is very sweet, and the face of the unmistakeable Raffael type; the drawing is exquisitely pure, and fairly free. The outline of the Virgin's shoulders and her bust, exceedingly graceful; and the children have wonderful loveliness with charming touches of nature. The composition is very sweet and natural, and yet all is done with a balance of masses thoroughly Raffael's, and a sense of symmetry thoroughly Greek. Vasari tells us it was a wedding present to Lorenzo Nasi, and adds that it was injured by the falling in of the house

in 1548, but cleverly pieced again by Battista, son to Lorenzo. The truth of this story may still be seen, though the damage is barely noticeable.

Vandyck. John Montfort.

Raffael (?) Pope Julius the Second. A copy of *the Raffael* in the Pitti. This, though it has the same face, has lost the subtler quicker life. The colouring is overdone and too warm; the velvet is richer in colour, but less natural; and where it is ruffled, wants the grey lights with which the other is so exquisitely shot.

Annibale Carracci. Bacchante, Pan and Cupid. Strong, but wants grace.

Paul Veronese. Holy Family, with St. John, St. Catharine, and St. Joseph.

Raffael. A splendid Portrait of a Lady, elaborately finished. Long called that of Angelo Doni's wife, till hers was found of the same size with her husband's (which this is not), and an undoubted Raffael. Both of them are now in the Pitti. Nothing could be more life-like, nothing simpler, nothing freer from all exaggeration, all affectation, than this portrait. The manner is as like Leonardo as Raffael, both in clearness of work and intuition into character. If in every face there is a history or a prophecy, surely this portrait more than almost any other raises the veil, and reads to us the mind within: making one, as it were, intimate at once with that sweet calm spirit, so gentle, so wise, so loving; thoroughly womanlike, thoroughly fitted to sympathize and soothe. The colouring is most beautiful, and yet not that of a colourist, a man whose point was colour; it is harmonious and subdued; not a whit gorgeous, though deep. The finish is minute throughout, except in the mass of hair thrown back.

Guercino. The Samian Sibyl; by some preferred to Domenichino's.

Correggio. Repose in Egypt, with St. Francis. Painted for the Franciscans' Church at Parma, where the Duke of Modena fell in love with it, and became possessed of it. Then he changed it with the Medicis for Andrea del Sarto's Sacrifice of Isaac, which passed with others of the Modena collection into the Dresden Gallery in 1745.

Titian. Portrait of Beccadelli, the Papal Nuncio at Venice, in 1552.

Correggio. John Baptist's Head in a Charger. With no blood, no clap-trap horror; but the ghastliness of death,

the sinking of the flesh, the hollowness of the eyes, admirably done.

Titian. A Venus, nude, and of great beauty of colouring; a fine luxurious form, with a face to match. Perhaps Titian's very finest. A little dog is at her feet, and two women who have just unrobed her, are putting away her dresses in the distance; one in white, kneeling.

Andrea del Sarto. The Madonna delle Arpie (so called from the griffins or harpies that decorate the pedestal), with St. Francis, and St. John the Evangelist. Painted for a convent, says Vasari, in the Via Pentolini, and at a low price. He adds, that it is 'di singolare e veramente rara bellezza.' It is, perhaps, the best of all Andrea's Madonnas. She is, of course, his wife; but her face is given with more even than the usual tenderness, and the arrangement of the many colours in her drapery is even more than usually happy. The child climbing up, is a thorough child; with no foreshadowing of his deeper nature or severer life; and this, perhaps, is a key to Andrea's deficiencies in this subject. For grace, for ease, for softness, for the tenderest feeling, he is unsurpassed; but not for the most high or most forcible imagination. Amongst Andrea's children and Andrea's women—for till he married the tyrannous Lucretia, his women were not all of one type—we live in a land of his own making, with the balmiest air and the softest shadows.

Mantegna. A picture in three parts: Circumcision, Adoration of the Magi, Resurrection. Hard and dry, and statuesque; but with great force and clearness of expression.

Orazio Alfani. Virgin and Child, with St. Elizabeth and St. John.

Lanfranc. St. Peter.

Michael Angelo. The Virgin seated on the ground, with her feet tucked under her, lifts the Infant Saviour to St. Joseph; against whose knees she rests, while he sits upon a low wall. Close to this wall is the little St. John, and further back are five nude or very nearly nude figures, apparently bathing. The position of the Virgin seems now-a-days unnatural, constrained, and even ugly; the whole central group seems arranged chiefly for display, and the distant figures are quite irrelevant; yet it seems also very masterly and striking. What, then, must have been the impression which this 'grand manner' must have created when new? What a leap it must have been from all softness, all tricks of mere colourists, all traditional

mannerisms, all conventional repose—this seizing of momentary attitudes—this perfect command of all muscles, all anatomy, all action—this complete victory in fields untrodden before, over all difficulties of the art, except those despised ones of light and shade, deep colour and soft atmosphere—this heroic style, with all the force and grandeur of sculpture. No wonder that it overbore all opposition, carried all the world before it, vanquished Leonardo, and changed the whole ideal of Raffael.

Vasari tells us, that of Michael Angelo's few easel-pictures, this was considered the best. He also tells us that it was painted for Angelo Doni, an excellent judge and a great lover of art, but withal close in his dealings, as he mentions in his life of Raffael.* When Michael Angelo sent it home, he demanded 60 ducats for it. Doni said that was a large sum, and sent the bearer back with 40. 'He must send the other 60,' said Michael; I will not take less than 100. Doni then tried to get off by paying the first 60. But Michael Angelo, knowing the worth of the picture, and knowing that Doni knew it too, chose to punish him, and said Doni 'must now add the 100 to his original 40.' Doni thought it better to close the bargain at once, for fear the terms should rise still higher; and paid up the 140 ducats.

Domenichino. *Portrait of Cardinal Agucchia.*

Titian. *Another Venus, with Cupid.* Fine, but inferior to the first.

Luke Cranach. *Two pictures of Adam and Eve.*

Albert Durer. *Adoration of the Magi.* Very characteristic; the colour rich, and the heads very diminutive.

Cranach, the younger. *Our Lord close to the Cross.*

Fra Bartolomeo. *Job; Isaiah.*

Guercino. *Endymion.*

Vandyck. *Charles V. on horseback.*

Daniel da Volterra. *The Slaughter of the Innocents.*

Baroccio. *Francis I., Duke of Urbino.*

Guido. *Madonna.*

Correggio. *The Virgin adoring the Infant Saviour.* A small picture of very high finish, delicious softness, and great beauty. The shadows are admirable, with the gradual receding from the light into the depth of the dark.

Rubens. *The Choice of Hercules.*

* Lemonnier's *Vasari*, vol. viii. p. 10.

Out of the north side of the Tribune, you enter two rooms, of the Tuscan school for the most part. On your right, going towards the window, on the north side,

A good copy, by Christopher Allori, of Correggio's Magdalene, at Dresden.

Leonardo. The celebrated Medusa's head. A ghastly face exhaling fetid breath, encircled by snakes and reptiles writhing and crawling one over the other; a slimy, deadly mass, that Vasari might well call, 'la più strana e stravagante invenzione che si possa immaginare mai.' It is magnificent for power; as full of horror as Leonardo's works so often are of beauty: and yet even here it is horror mingled with grace. Shelley says,

Its horror and its beauty are divine.
Upon its lips and eyelids seems to lie
 Loveliness like a shadow, from which shine,
 Fiery and lurid, struggling underneath,
 The agonies of anguish and of death.

Vasari says that it was never finished; 'come quasi interviene in tutte le cose sue.'

Lorenzo da Credi. A fine Head: Portrait of Andrea Verrochio. Highly glazed. Close to it,

Masaccio. A very clever fresco painting of an Old Man.

Vasari. Elisha restoring the soundness of the Pottage. Fra Filippo Lippi. St. Augustine writing.

Unknown Tuscan with medal.

Two small bits by Fra Bartolomeo.

Some small Fra Angelicos.

Lorenzo di Credi. Annunciation of the Virgin, with the Creation of Eve, the First Sin, the Expulsion from Paradise, in chiaroscuro below.

On the opposite wall,

Fra Angelico's Coronation of the Virgin, with some beautiful angel-faces, executed carefully on a gilt ground, the rays of light radiating from the centre, and deeply drilled in the gold.

Angelo Allori (called Bronzino). Portrait of Eleanor of Toledo, wife of Cosmo I.

Lorenzo di Credi. Portrait of Braccesi, a Florentine.

Andrea del Sarto. Youth with a cap.

Ghirlandajo. Holy Family. Very good, and with a face

of much the same type as the so-called Raffael in the Tribune. Same in itself, but with a different rendering.

Fra Angelico. Death of the Virgin. And close to it, Her Marriage.

Near these last, a curious unnamed Martyrdom of St. Sebastian.

Benozzo Gozzoli. A predella with various Saints.

Sandro Botticelli. The Adoration of the Magi.

Baccio Bandinelli. The portrait of this clever sculptor, good designer, and bad colourist, by himself. His talents were great and his energy unwearyed; but he was litigious, vindictive, and abusive in the highest degree. He could endure no rival; his hatred of Benvenuto Cellini was intense; and during the troubles at Florence in 1512, he obtained access to Michael Angelo's cartoon, and cut it into strips.*

The Second Tuscan Room.

Piero di Cosimo. The Virgin Mother looks upwards to the Holy Spirit. Below are St. Peter, St. John the Evangelist, St. Philip the Servite, and St. Antonino, archbishop of Florence. These are all erect. St. Catharine and 'Maid Margaret that was so meek and mild,' kneel. There once belonged to it a predella, 'con alcune storiette piccole, molto ben fatte,' says Vasari; but this is lost. One of its subjects was St. Margaret issuing from the dragon's maw—a subject well known by Raffael's picture or its engraving. This whole picture was painted by Cosimo for the Tebaldi Chapel, in the Servite Church. It is highly praised by Vasari.†

Giovanni di San Giovanni. Virgin and Child, with St. Catharine receiving the ring of her espousals.

Andrea del Sarto. His own Portrait. The eyes full and nervous, the line of perceptives above the eyebrow very strongly marked; the nose long and drooping, the mouth plastic and full of play; the chin delicately shaped, but disproportionately small; the whole face susceptible and weak, diffident and unhappy—utterly unlike that of the happy Raffael in its *tout ensemble*, but in some of its

* See Vasari's life of him; and Benvenuto Cellini's *autobiography*.

† Vol. vii. p. 118, Lemonnier's edition; vol. ii. p. 419, Bohn.

component parts very similar to the best-authenticated portraits of Raffael.

Lorenzo di Credi. Annunciation of the Virgin.

Jacopo l'Empoli. St. Ives, the Father of Orphans. The head of the painter himself is in bright colour at the saint's right hand. A woman's face near him is in nice feeling, and the drapery below is well painted. The colouring is good, and more like Titian's than any other Florentine.

Andrea del Sarto. St. James, with Children, in the gown of his brotherhood. A standard picture, somewhat the worse for its processions.

Ghirlandajo. Virgin and Child, with two Bishops kneeling, St. George and an Angel standing at the side of the throne, and four smaller angels behind it. In tempera. A fine picture, as well as curious.

Mariotto Albertinelli. The Visitation of St. Elizabeth. Fine in colour, with very beautiful expression in both of the faces. Mariotto caught a great deal of the manner of Fra Bartolomeo, to whom he was exceedingly attached, notwithstanding the difference of their characters and lives. The one timid, gentle, and religious, became a monk; the other, jovial and carnal, a tavern-keeper.*

Leonardo da Vinci. Adoration of the Magi. The whole sketched in, but nothing finished; except, perhaps, a little foliage at the top. The composition is very symmetrical, but not stiff: the principal group being semicircular, with more than thirty figures. There are nearly twenty more in the background. The faces are many of them of great beauty, in every variety of position. The heads throughout, though only sketchily given, are of purer shape, more refined proportions, and juster symmetry, than those ever given us by any other painter; to a phrenologist, from their truth and beauty, *χάρηα ιδεαθαί*. The attitude of the wise men is very reverential, the expression of the Madonna very sweet, and with that happy smile—*il disiato riso*—which no one but Leonardo ever gave without dropping into weakness. An undoubted work of this grand master, of whom we have so few pieces and so many counterfeits, is a great treat; and from one point of view we can hardly be sorry that it was left unfinished, for it shows us so much of his method and mechanical commencement.

* See Vasari, Lemonnier, vol. vii. 183; Bohn, vol. ii. p. 457.

The firm, clear outlines, too, though uncoloured and not in any sense wrought up, have their charm ; there is less for the senses, more for the imagination.

Fra Bartolomeo. St. Anna, the Virgin and Child, and the patron Saints of Florence. A fine design, left unfinished at his death. The arrangement is methodical and stiff, though one is half dissuaded from seeing it by the roundness of the liberal full drawing. There is a rude representation of the Trinity above ; the work of a most religious man, but to our taste nearly profane : a Janus and a half.

Pontormo. Portrait of Cosmo Medici, Pater Patriæ. A fine face, strong and melancholy, given with great solemnity.

Bronzino. Portrait of Bartholomew Panciatichi.

Fra Filippo Lippi. Virgin and Child, with St. Victor, St. Bernard, John the Baptist, and St. Zenobius. The drawing is on a large scale for Lippi, the execution still careful ; the drapery of St. Victor well arranged, very rich, but not intemperate in colour.

Vasari. A study of Lorenzo the Magnificent, full of far-fetched allegory.

Bronzino. Lucretia, wife of Bartholomew Panciatichi.

Bronzino. Our Saviour's descent into Limbo ; an embodiment of the Roman notion of 'By which (the Spirit) also he went and preached unto the spirits in prison.' 1 Pet. iii. 19. A great canvas void of all imagination ; a collection of figures, not a conception ; intellectually insolvent. Then, for technical merits, it is all on the flat ; there is no atmosphere, no relief ; the colour is flashy, pale, and thin. Our Lord has no dignity, no divinity ; the devils glare and writhe, but are feeble things, going in no particular direction, and fulfilling no particular design.

Two Children by the same hand, close to it, are very pretty ; Mary and Garzia, children of Cosmo di Medici.

Ridolfo (son of Dominico) Ghirlandajo. A child is raised from the dead by St. Zenobius, bishop of Florence. A good picture with some fine faces ; especially an elderly man, long and thin, in a red cap.

Ludovico Cigoli. Martyrdom of St. Stephen ; large and vulgar.

Ghirlandajo. The body of St. Zenobius is translated at the instant that a tree breaks into blossom.

Sodoma. Martyrdom of St. Sebastian. Painted for a standard in Siennese processions.

Vannini. Herminia tends Tancred, just wounded by Argant.

Lorenzo di Credi. The Virgin and Saint John; the Noli me tangere; and the Magdalene at our Lord's feet; in three small pictures.

Granacci. The Assumption of the Virgin, who gives her girdle to St. Thomas. St. Michael kneels below. This cannot well be the work on the same subject praised by Vasari, 'for such motion and force in St. Thomas that it might be Michael Angelo's':* for that has no St. Michael, and this has no 'Peter, Lorenzo, James, and John.'

Pontormo. Joseph presenting his Father and Brothers at the Court of Pharaoh. Showing considerable traces of Andrea's school. The rhinoceros is quaintly introduced.

Vanui. Deposition from the Cross.

Vasari. Alexander de Medici in a suit of ill-done armour.

On the opposite side, the south, of the Tribune, The first room contains Italian pictures.

Antonello da Messina. An unknown Portrait; stiff, but no doubt a fac-simile.

Guido. Virgin, Child, and St. John, on a very small scale.

Caravaggio. Head of Medusa. The dullest and vulgarest prose after Leonardo's. The head seems frightened itself, and by no means likely to inspire terror.

Carlo Cignani. Virgin and Child.

Canaletto. The Grand Canal at Venice, near the Rialto.

Mantegna. The Virgin and Infant Saviour; in a landscape with very quaint geology.

Piero della Francesca. Frederick Montefeltro, Duke of Urbino, and Battista Sforza, his wife. Stiff profiles very elaborate; landscape far below, dotted with trees and broken up into fields.

Presently comes a Venetian picture, attributed to Victor Carpaccio; the Wise Men of the East. And soon after it another, called a Palma Vecchio; the Virgin, Infant Saviour, St. John, and a Franciscan.

Salvator Rosa. Bay and Country, with a sunset effect.

Next come the Dutch and Flemish schools; not worth spending much time on, in Florence, or any Italian gallery. The order followed here, is in each room to begin at the left hand of the door opposite to you as you enter; going round each room in the same manner, steadily on to the end.

Franz Mieris. Cheap-jack with wares.

Rembrandt. Landscape. We so often have the light thrown strongly on the centre; here, it is the cloud-shadow.

Slingeland. Children and Soap-bubbles.

Schalcken. Candle scene.

Pinaker. Country side with Shepherds.

Gaspar Netscher. Sacrifice to Venus.

Mieris. Man with a glass; a Woman; Man asleep.

Mieris. Himself, tuning a lute.

Netscher. Girl and guitar.

Gerard Dow. 'Pancakes hot!'

Vanderwerf. Judgment of Solomon.

Metzu. Lady with lute; Boy with dog.

Netscher. His Family and Himself.

Metzu. Sportsman and Lady.

Rembrandt. Home sketch.

Paulin. The Miser.

Ruyach. Flowers, Fruit, and a Bird's-nest.

Mieris. Girl asleep.

Mieris. His own Family.

Vanderwerf. Adoration of the Shepherds.

FLEMISH SCHOOL.

Balthazar Denner. Portrait.

Holbein. Richard Southwell, 'anno Henrici VIII. 28; ætatis suaæ 33.' Like Denner's, of very high finish; but with how much besides! What infinitely greater success in giving us the mind of the man.

Albert Durer. St. Philip. A fine head, with the anomalous legend, 'Sancte Philippe orate (sic) pro nobis.'

Luke Cranach. Catharine, Luther's wife (?)

Claude Lorraine. Sunset, with the Villa Medici at Rome.

Albert Durer. St. James.

Rubens. Three ungraceful Graces.

Albert Durer. His own Father, with date 1490.

Gerard Dow. The Schoolmaster.

Hemmelinck. Unknown Portrait, with open book.
1482.

Vanderweyd. Taking down from the Cross. With a curious conception of the tomb. High finish, of course. Hemmelinck. St. Benedict.

Holbein. Called Sir Thomas More.

Albert Durer (?) Virgin and Child. 1526.

Vandyck. Virgin and Child.

Rubens. Adonis starts for the Chase.

Claude Lorraine. Woodlands on one side, Country-dance on the other. Fine picture.

Another Flemish Room,

With hardly any fair picture.

Schauflein of Nuremburg. Eight rude scenes from the Life of St. Peter and St. Paul.

Vandergoss. Virgin and Child, with St. Catharine and two Angels.

Hemmelinck. Virgin and Child, with two Angels.

Holbein. Portrait of Francis I. of France. On a cream-coloured horse, with black points, long barrel, drooping quarters, action high and heavy, good head.

Peter Neff. Interior of Antwerp Cathedral.

Nicholas Froment. The Resurrection of Lazarus. Full of figures, quaint and dry. 1461.

Frans Floris. Adam and Eve.

French School.

Savery Favrè. Portrait of Alfieri.

Philip Champaigne. Fine Portrait of a Man in black.

Mignard. The Countess of Grignan. Very like Nell Gwyn.

Mignard. Madame Dangeville.

Largilliere. Rousseau.

Robert Nanteuil. Two chalk portraits of Louis XIV. and Marshal Turenne.

Savery Favrè. The Duchess of Albany.

The Venetian School

Is on the west corridor, turning to your right.

Giorgione. Portrait of Gattamelata in full armour,

with his spear, helmet, and shield laid before him. His right hand rests on his large two-handed sword, and his left on the hilt of his right sword. A page stands behind him, subordinate in every respect, and less worked up. The general's face is large, strong, and heavy, with small eyes, broad nose, thick lips, the movement and quick; expression alert, but full of latent power.

Titian. *Saints Paul, the Sculptor.* Young and hand-some, but a pasty face, with poor complexion, which he shows more in his under the hands of Titian.

Piuttasi Venetian. Virgin and Child with St. Francis.

Piuttasi Venetian. Portrait of a young Man.

Giulio Bellini. Our Lord in the Arms of the Virgin. A very remarkable work: with a good deal of cross-hatching in the shadows. Some fine heads.

Giulio Bellini. Boy Family.

Monume. Portrait of a Sculptor.

Monume. Venus revealing the Text of Adonis.

Piuttasi Venetian. Martyrdom of St. Justina. A much admired work, with some extremely masterly drapery, and *minutiæ*.

Titian. The Virgin enthroned by Cherubs, with the Infant Saviour and St. John the Baptist. Another admired work, indeed, and for Titian, not well-coloured.

Rezzonico. His own Family.

Piuttasi Venetian. Esther before Ahasuerus. No doubt a splendid colouring once: but the hues have all changed miserably.

Titian. Portrait of a Duchess of Urbino.

Tintoretto. The Venetian Admiral and General Vener.

Titian. Francesco della Rovere, Duke of Urbino.

These three are very fine portraits: and the two following are fair, by Paul Veronese and Paris Borbone—subjects unknown.

Second Tintoretto Room.

Titian. Sketch for a picture once in the Ducal Palace at Venice, but long since burnt. The subject is the Battle at Cadore (Titian's birthplace) between the Venetians and the Imperials.

Titian. John de' Medici, Captain of the 'Black Troops.' A fine portrait of a fine, cruel, bold, and cunning, with a fiery eye. The armour is admirably painted, with a strong light on it.

Titian. The Virgin and Child, with St. Antony, the Hermit, and the little St. John. A pleasing group, in Titian's best colouring. With true feeling and more purity of expression than he generally can throw into his religious pictures.

Tintoretto. Portrait of an old Man.

Pordenone. St. Paul fallen from his Horse.

Tintoretto. Marriage in Cana of Galilee. The arrangement is in perspective; as in the far more magnificent picture by the same master on the same subject in Santa Maria della Salute, at Venice.

Giorgione. A strange subject from the apocryphal traditions: which occurs also in one of Benozzo Gozzoli's frescoes at Pisa, on the north wall of the Campo Santo. It is called the first miracle of Moses, when he is said to have rejected the gold, and laid his hand upon the burning coals. Probably based upon the verse in Hebrews (xi. 26), 'Choosing rather to suffer affliction with the people of God,' &c., 'esteeming the reproach of Christ greater riches than the treasures in Egypt,' of which this is a material rendering, a crucial instance, enhanced by his being yet a child. The costumes are interesting; the drawing very good; the colouring careful and harmonious, and in parts very rich. The faces are longer than is usual with Giorgione, and especially the noses. This, perhaps, is to identify the actors as Jews; whom the Germans generally represent as German, the Florentines as Florentine. The flesh-tint of a woman, facing the spectator, is admirable, warm, and sunny. So, too, is a young man (not unlike Giorgione himself) who holds the coals. The flesh-colour is the same in no two faces. It is a taking picture, though hard to read.*

Morone. Portrait of John Antonio Pantera. Author of a poem called the *Monarchy of Christ*, which he holds in his hand.

Titian. Virgin and Child, with St. Catharine.

Titian's Flora. A magnificent picture; the flesh superb—so full, and fresh, and sunny. Just the tones for 'golden Aphrodite.'

* Some interpret the composition thus: Herod is on the throne, hearing that a child is born who shall be King of the Jews. To this child, as king, the Magi bring gifts. Whatever the subject may be, the colouring is superb; and the sentiment of some of the faces very, very beautiful.

Sebastian del Piombo. A splendid Portrait of a Warrior. Warm and dark in tone; said to be Cæsar Borgia.

Morone. An Inquisitor. Cold-blooded, admirably rendered.

Bonifacio. Last Supper. In full Venetian colouring, brilliant and truthful. Not great for conception.

Giorgione. The Judgment of Solomon. Not the finish, nor the fancy, nor the splendour, of the last Giorgione; but the face of the mother, who renounces all claim to her child so that he may but live, is really grand and in the highest dramatic vein. The interest of the bystanders is good, and the story tells itself as plainly as possible.

Giorgione. Close above this last, a Holy Allegory or Sacra Conversazione. Absolutely inexplicable. There is a marble terrace with a throne, in which sits the Virgin. Round the throne are St. Sebastian, St. Jerome, St. Joseph, St. Paul, the Magdalen crowned (or the Church, as the bride of Christ), and two other figures. In the centre is a large vase, whence grows a small tree. This is being shaken by a child for its fruit, and three apples have already dropped from it, one for each of the three other children. Of these, one is on a velvet cushion in a little white shift; the rest are naked. Are they the murdered innocents, restored to life and play in the midst of this strange mystical saintly group? In Giorgione it is hard to tell how much is historical, how much fanciful; how much is essential to the story, how much irrelevant. His idiosyncrasy is so peculiar, his imagination so entirely his own. Beyond is a river, a large shepherd in a cave, and a rich landscape. The whole colouring is admirable.

Moretto. Portrait, with a guitar.

Paul Veronese. Head of St. Paul; and close to it the Crucifixion of our Lord.

Tintoretto. Portrait of Sansovino, the sculptor, in old age. A fine face, painted with great vigour.

Giorgione. A Knight of Malta. Wants a strong light, and is put in the very darkest corner of the room. It is a noble head, magnificently painted; and for depth of splendour, absolutely unrivalled. The flesh-tint is superb; and the hair, which seems all lumped on together in the dark, is in truth made out most carefully, though with such an effect of breadth. The dress, the gold chain, the white shirt, each and all are beautiful bits of painting; but they ought to be seen on a sunny morning.

Paris Bordone. Man in Black, with red beard.

Savoldo di Brescia. Transfiguration on Mount Tabor.

Titian. Catharine Cornaro, daughter of the Republic, Queen of Cyprus. Taken in her youth, with a shy and maidenly expression. The satin dress is beautifully painted, and such distinctness of texture must as certainly be praised in the portrait of a lady, as forbidden in a sacred or heroic subject. The wheel is to suggest the idea of her namesake, the martyr, a very different character.

Palma Vecchio. Portrait of a Geometrician, on slate.

Portraits of the Painters.

The name of each artist is given upon the frame of his portrait. The room first entered contains the more modern ones, and among them (beginning at the left of the entrance door),

Sir Joshua Reynolds, in his gown as Doctor of Civil Law at Oxford; Sassoferato; Liotard (of the chocolate girl); Battoni (of the Magdalene); Overbeck; Nanteuil; Sir Godfrey Kneller; Northcote; Angelica Kauffman; Charles Lebrun; Canova; Jordaens; Raffael Mengs.

Second Room.

The faces here far more interesting. Those one naturally turns to are (following the wall on the left),

Jacopo Bassano; Domenichino; Guido; Ludovico and Agostino Caracci; Guercino (his squint not disowned); Parmigianino; Paul Veronese.

Titian—a fine face, but not by any means the best portrait, for character, that we have of him.

Tintoretto—one of the finest faces and best portraits here. Showing great ease of execution; no stroke of the brush thrown away, none that is not full of its purpose; and with those few strokes the shape of the head—three quarters of it, at least—is told as plainly as in a cast from the life. The chin is rounded, and well brought forward; the nose rather long, nearly straight, but full of bone, and rising roundly in the bridge. The eyes wide apart, full, and yet deep-set. The upper forehead large in volume, evenly developed, yet subordinate to the brow. The light thrown strongly on the foremost lock of hair, parting carelessly in the middle: and the head going back thence, with no flatness anywhere,

roundly and grandly to the base; broad across the ears. A face of great intelligence, with a generous expression, very pleasant to look at.

Above Tintoretto are Pordenone and Annibale Carracci.

On the wall beneath the windows, Gian Bellini. Hair yellow and massed in a coif.

Above him, a face called Giorgione's.

Quintin Matsys in the next corner.

Then come two of Salvator Rosa. One at least spurious.

Masaccio. Very characteristic of one who was the most absent and abstracted of men, careless of himself and the affairs of this life,* careless of his dress, careless of money owed to him; and from his slouching gait and slovenly, easy ways, called not Tommaso, but Masaccio, for accio is the favourite appendix to a name or thing considered lumbering or awkward.

Pietro Perugino. Pleasant in expression, nice in colour, with the motto 'Timete Deum.'

Raffael. A pleasant face, but inexpressive; with no history in it, and but little prophecy.

Giulio Romano.

Andrea del Sarto. Soft, irresolute expression; good brow; eyes wide apart. Just the same face as always, only fatter here and older. This was drawn, as Vasari tells us, not long before his death, on a tile, which he had meant to bear the portrait of his wife. That wilful lady would not stand still, though her husband told her it was to show how well she kept her beauty: 'in questa tua età, come ti sei ben conservata:' and so the much-enduring man took a glass and painted himself.†

Jacopo d' Empoli. Cigoli.

Bronzino, and his brother Christophoro Allori.

Carlo Dolce. His profile also cleverly given.

On the wall opposite the windows, Quintin Matsys again.

Rubens. Holbein, if authentic.

Vandyck. Velasquez, twice.

Mieris. Excellent.

* See Vasari, Lemonnier, vol. iii. p. 154; Bohn, vol. i. p. 423.

† Vasari, Lemonnier, vol. viii. p. 287; Bohn, vol. iii. p. 225.

Rembrandt. Very good.

Pourbus. Gerard Dow: capital.

Albert Durer. Very inferior to the grand one at Munich.

Hall of Baroccio,

Contains none great; few fair.

Gherard Honthorst. Adoration of the Infant Saviour.

Velasquez. Philip IV. of Spain.

Francia. Admirable portrait of Evangelista Scappi.

Mantegna. Elizabeth, wife of Giulio Gonzaga, Duke of Mantua.

Annibale Carracci. Man with an Ape.

Baroccio. Virgin commanding to our Lord those who give to the poor.

Alexander Allori. Julian de Medici, Duke of Nemours.

John Bellini. Half-length of an Old Man.

Rubens. Portrait of Helena Forman, his second wife. One cannot but smile at meeting this old favourite, as fresh and fair as ever.

Andrea del Sarto. Unknown Portrait.

Carlo Dolce. The Magdalene.

Sustermans. Galileo.

Filippino Lippi. Offerings of the Magi.

Gerard Honthorst. Adoration of the Shepherds.

Carlo Dolce. St. Clodovèe praying to the Virgin. Large and feeble.

THE PITTI PALACE,

One of the richest, and quite the most luxurious gallery in Europe. It contains almost more master-pieces, and certainly fewer second-rate works, than the Uffizzi. The rooms are well-lit, and the pictures well-hung. Each room has several catalogues in both French and Italian; and the gallery is open from 10 till 3 every day, except Sundays and festivals. No fees. The room by which the gallery is now entered is

The Hall of the Iliad,

With a ceiling painted by Sabatelli.

On the wall opposite the entrance,

184. Andrea del Sarto. Himself, about 18.

185. Giorgione. A Musical Group; full of attention,

and carried away by the music, whose notes are just 'dying, dying, dying.' The centre figure has a fine head, magnificently modelled; the man has just turned round to a monk who has tapped him on the shoulder. The whole countenance shows great intellect; and the expression of the full, grand, upturned eyes is intensely spiritual. It is in itself one of the noblest heads in existence: and then, for painting, for technical excellence, for grand colouring, for finish, and for harmony, it is beyond all praise: beyond everything else, one might almost say, even in this gallery. The other two heads look meaningless and but half-finished beside it, and yet they are anything but bad.

191. Andrea del Sarto. Assumption of the Virgin. The principal figure good, and some of the cherubs. The whole pleasing, and in good condition.

190. Sustermans. A Son of Frederick III. of Denmark.

On the wall opposite the windows,

200. Titian. Philip II. of Spain.

201. Titian. Cardinal Hippolito di Medici, in Hungarian dress. Fine painting.

207. Leonardo da Vinci (?). Portrait of a Silversmith.

208. Fra Bartolomeo. Virgin enthroned, with St. George and other saints. Colours originally deep and rich, but now blackened.

212. Bronzino. Cosmo I. di Medici.

216. Paul Veronese (or Morone ?). Daniel Barbaro. A fine portrait.

On the wall opposite the door of exit,

219. Perugino. Virgin with an Angel and the little St. John adore the Infant Saviour poised on a bolster. Stiff, narrow treatment.

222. Giorgione. Portrait of a Lady. In the deepest, richest colouring; a luxuriantly full figure, magnificently rendered, and con amore.

223. Holbein. Male Portrait. Misplaced.

225. Andrea del Sarto. Assumption of the Virgin. In management different to the other, and yet very similar in idea. St. John is almost the same; the kneeling figure slightly varied, but playing the same part in the composition. The Virgin is simply his wife; for after he once knew her he rarely had any other model; and if

he did take any other face for his model, still hers would steal in, and give a character to the stranger-face: for his hand was unused to sketch any other, and her image was too deeply graven on his heart not to recur clearly, though unbidden. In fact, his whole type of beauty was set to that one face after he once was under the spell of its haughty selfish beauty and its passionate caprice.* Her face does not occur in the finest of all his works—the Birth of the Virgin, in the Servite Cloister, which bears his cypher and the date 1514. So that we may fairly conclude he had not married her then, though the preceding year has been given on conjecture as the date of their marriage. Also, Vasari never mentions this evil genius of a wife till long after his account of that picture. The cherubs are here flying—there erect: except one, who recurs here unchanged. This was probably the later of the two. Neither can well be the one painted for Panciatichi, in Lyons, which Vasari says was left unfinished, because the panel warped: for neither of these shows much imperfection in the panel, and both are finished in a fairly high degree. This is probably the later of the two.

228. Titian. The Redeemer.
 229. Milanese. Lady with reddish hair.
 230. Parmigianino. Madoana del collo longo. From a striving after grace, exceedingly affected.

Hall of Saturn. (Painted by Pietro of Cortona.)

147. Giorgione. Nymph and Satyr. Much the worse for time, but still showing great character, great breadth of treatment and roundness of drawing in the nymph, and in her face very great beauty.

150. Vandyck. Charles I. of England and Henrietta Maria. Very pale and court-like. Charles's hair has a distinct auburn tinge.

151. Raffael. Pope Julius II. Doubtless the real Raffael of all the five claimants; for in the Uffizzi is another, and so again in the Borghese at Rome, and at Berlin, (?) and our own National Gallery. The rest are probably from his studio, by pupils mainly. The whole face is magnificently done, especially the brow, though the high

* *Vasari, Lemonnier, vol. viii. p. 269; Bohn, vol. iii. p. 203.* *Andrea's Dispute of the Sacrament.*

The eyes
are large and bright
the nose is very hard
the mouth is very beautiful
the chin is very small
the hair is very black
the skin is very pale. The
whole figure is painted

The figure
is very tall and thin
the head is very large
the hands are very thin
the feet are very small

He is dressed in a robe
of white silk with a gold
border. The robe is very
expensive and costly. Peters

begun for
the church of Santo
Spirito in Florence. It was
begun in the reign of
Pius IV, and finished in
the reign of Paul IV. It
is said to have been
painted by a Florentine
artist, and is very
beautiful. The figure
is very tall and thin
the head is very large
the hands are very thin
the feet are very small

Vasari, Lives, vol. viii, p. 57; Bohn, vol. iii, p. 59.
On coming to England, I find in Vasari's Life of Rosso
(vol. p. 307), that it was completed by that painter after
his return to Rome. Vasari praises it extravagantly,
and says it must be viewed from the proper distance, which
is not mentioned.

and a note by the Florentine editors in

166. Annibale Carracci. Man's Head.

171. Raffael. Portrait of Inghirami, Secretary to the Conclave, which made the Cardinal de Medici, Leo X. In himself, as Kügler well remarks, fat, and with a squint.

172. Andrea del Sarto. The Dispute of the Sacrament, or on the Blessed Trinity. Of all Andrea's oil-paintings, the best extant. The best he ever painted, says Vasari, and adds: 'In tutte le parti è bellissima.' And so it is. In no one point is it weak. The conception, the narrative, the drawing, the colour, and the harmony, are each and all well-nigh perfect. The conception is admirable, and the execution is in Andrea's very finest manner; and for softness and grace, without any affectation or any loss of truth, there is none finer; but he is—like Tintoretto, John Bellini, and to some extent, the Bolognese masters—hardly to be judged of, except in his native city. The grouping is very good; the action dramatic, but with no exaggeration. In the upper or main group, the characters are well distinguished. St. Augustine is expounding the doctrine, as becomes the greatest of the fathers. St. Lawrence listens with the modesty and deference of religious youth. Peter Martyr, haughty, hard, and critical. The sensitive St. Francis is by no means satisfied, and looks as if he, too, had something to say when the glowing stream of African eloquence is over. The introduction of the two kneeling figures is very happy and most beautiful, though irrelevant to the main action. The St. Sebastian, undraped, and with his back towards us, is natural and lifelike. The Magdalene is of the rarest and tenderest beauty. Perhaps nothing has ever been painted of a softer and easier grace. Her colouring and drapery are exquisite. She is, of course, his wife: for even if she did not sit as his model, she was always his ideal; and 'tutte le teste che faceva di femine, la somigliavano.'*

174. Raffael. The Vision of Ezekiel. A vision hard to imagine definitely—harder to reproduce materially. It runs through the whole of his first chapter. Here we have Christ enthroned in the clouds; and yet the face, though grand, is Jove rather than our Redeemer. The four cherubim—the four living creatures—are to Raffael's mind clearly the four Evangelists—St. Matthew as a man, St. Mark as a lion, St. Luke as an ox, St. John as an

* Vasari, Lemonnier, vol. viii. p. 269.

eagle. It is a very grand picture, though on a small scale : full of thought, and given with great spirit. The face of the Redeemer—or the Ezekiel, as some have called it—or God the Father—is very noble ; the head of the winged lion, and of the eagle, full of power.

178. Guido. Cleopatra.

179. Sebastian del Piombo. Martyrdom of St. Agatha.

181. Salvator Rosa. A Poet.

Hall of Jupiter. (Painted by Pietro di Cortona.)

113. Michael Angelo. One of the very few easel pictures believed to be Michael Angelo's; but ascribed by Kügler* to Rosso. The three Fates are waiting for the precise predestined moment to cut the thread of life. Then it will be done unrelentingly—done, and for ever. The expression of the Fate with the scissors is wonderful for depth and truth ; the hardest justice sits on the firm mouth, and the tense muscles above the corner of the lips.

118. Andrea. Himself and his Wife in one picture. His own face, loving and irresolute, with that feeble flexible mouth and tiny chin, is admirable. His wife is not so telling ; for her features seem flattened, in this picture, to the straight Greek mould : her own expression, as we see it in so many of his pictures, is lost in the process. Perhaps, however, this straighter, narrower type is the real Lucretia, and the more frequent and more beautiful face is a softened, spiritualized idealization.

121. Morone. Fine, grey-bearded head.

123. Andrea. Virgin in Glory. St. Catharine, St. George, and two other Saints below. 1540.

124. Andrea. The Annunciation. Very finely coloured, and with considerable originality in the treatment. The dove issuing from the cloud is, perhaps, peculiar to this picture, and is certainly both conceived and given with

* Rosso (the ruddy) was a Florentine (b. 1496, d. 1541) of considerable fancy, and bold design : his works are rare in Italy, for he lived at Fontainebleau for the latter part of his life, in great favour with Francis I. There he was called 'Le Maistre Roux.' He had a fine person and grand manner ; was a good musician, good talker, and dabbled in philosophy. He was made a canon of Notre Dame, lived like a prince, and died of poison by his own hand. See Vasari, Bohn, vol. iii. 305-323.

very great spirit. The feeling of the whole, and the expression of each face, is extremely beautiful.

125. Fra Bartolomeo. St. Mark. Considerable grandeur, and some inspiration: but lacks simplicity.

128. Morone. Portrait of a Lady. Full of character, and capitally painted.

131. Tintoretto. Vincenzo Zeno. *Æt. sess. 74.*

133. Salvator Rosa. Battle piece.

139. Rubens. Holy Family.

140. Leonardo da Vinci (?). Portrait of a Lady. Beautifully done; very highly finished; over-cleaned.

141. Rubens. Nymphs assaulted by Satyrs. Coarse.

Hall of Mars. (Painted by Pietro di Cortona).

75. Cagnacci. Assumption of the Magdalén.

76. Vanderwerf. The Great Duke of Marlborough.

79. Raffael's Madonna della Seggiola. Of all pictures in the world the most 'perfect:' for it fails in nothing that it attempts. Though it gives no scope for great grouping, yet it is exquisite in its arrangement and sense of symmetry. There is no fault to be found in it; it is above all criticism, and has no point that one cannot but praise. The drawing is perfect, the attitude most graceful, the colour most harmonious: but, above all, it is the feeling that penetrates the whole that charms one most. The Virgin is in the bloom of womanhood; the tenderest and purest and happiest of mothers; a sweet ideal of the more homelike order, not so rapt or inspired, or altogether above the earth, as the Madonna di San Sisto. The boy nestles so easily against his mother, childish and listless, curling his toes as children will, while she presses him to her with such a happy pride. The flow of lines and rounding of exquisite curves is most beautiful, as her hands fold round him, just touching, but not dimpling, either thigh or arm.

80. Titian. Portrait of Andrea Vesalius, the great anatomist, author of a work, *De Humani Corporis Fabricâ*, for which Titian is said to have designed plates. He was born at Brussels, and shipwrecked on Zante, where he died of hunger.*

* See Mrs. Forster's note in her translation of Vasari, published by Bohn, vol. v. p. 403.

81. Andrea del Sarto. Holy Family. Good, but colouring rather faded and livid.

82. Vandyck. Cardinal Bentivoglio.

84. Palma, the elder. Virgin and Child; St. Elizabeth and St. John. There is a fine head looking out of the picture, while the Saviour places the world in his hands. The colouring is magnificent, if you see it down on the floor when being copied: it then looks transparent, though so deep in tone. When hung up close to the ceiling, it of course looks dark.

83. Titian. Luigi Cornaro.

85. Rubens. Himself and his Brother, and two fine intellectual heads besides.

87, 88. Andrea del Sarto. Scenes in the history of Joseph.

86. Rubens. Mars checked by Venus. Not so good a picture as Lucretius has painted in the opening of his first book.

90. Cigoli. *Ecce Homo!* Very fine for both narrative and colouring.

92. Titian. Portrait.

93. Rubens. St. Francis, praying.

96. Christophoro Allori. Judith with the head of Holofernes. Magnificent in colour; a noble Jewess.

94. Raffael. The Madonna dell' Impannata. So called from a window in it closed with linen, not glass. 'Dove egli ha finto,' says Vasari, 'una finestra impannata che fa lume alla stanza, dove le figure son dentro.' It has been greatly injured by re-cleaning and re-touching; but it was, perhaps, never one of Raffael's most finished works, or even in his best drawing; though Vasari praises it in the highest flights of admiration. Still it has considerable beauty, even now; and the St. Elizabeth is finely conceived.

Guido. *Rebecca at the Well.*

Guercino. *Moses.*

Hall of Apollo.

(Painted by Peter of Cortona, and his pupil Ferri.)

36. Girolamin da Carpi. Portrait of Archbishop Bartolini Salimbeni. A little hard, but full of life; with most penetrating eyes.

38. Palma Vecchio. Supper at Emmaus.

40. Murillo. Virgin and Child. A very celebrated

and most pleasing picture. The charm, perhaps, lies in its gentleness, its strong touch of nature, and the exquisite feeling which runs through the whole, purity and tenderness itself. The action of the child is good too, and the eyes are really Christ-like.

41. Christophoro Allori. St. Julian the Hospitable.

42. Pietro Perugino. The Magdalen. A beautiful face, rather deficient in expression, very carefully done; some would call it pensive, some vacant.

43. Francia Bigio. A Portrait. Somewhat resembling in sentiment the celebrated one in the octagon room of the Louvre, attributed by some to Raffael, by some to Francia.

47. Guido. Bacchus.

50. Guercino. The Revival of Dorcas.

51. Cigoli. The Deposition from the Cross.

54. Titian. Pietro Aretino.

56. Murillo. Virgin and Child.

57. Giulio Romano. Copy of Raffael's Madonna della Lucestola (lizard).

58. Andrea del Sarto. Deposition from the Cross. In beautiful arrangement of colour, though somewhat faded now. The Magdalen (his wife of course), clasping her hands in most genuine sorrow, is beautiful and very touching.

59. Raffael. Maddalena (wife of Angiolo) Doni. A careful portrait of the very highest finish. The high bare forehead, blonde skin, little pursed mouth, and oval but full face, are very much the actual flesh and blood of Raffael's earlier ideal.

60. Rembrandt. Himself; looking very rough, almost slovenly, between these two very finished portraits.

61. Raffael. Angiolo Doni. A much finer face than his wife; just as carefully painted, and in deeper colours. A splendid portrait; as eloquent almost, though not as spiritual, as Giorgione's Musician (in the Hall of the Iliad). For a portrait, nothing can surpass it; it is so full of character, and bearing every *à priori* evidence that it must be exactly like. The eyes are wide apart, the brow full; a splendid conformation for an artist; the expression is thoughtful and intensely intelligent. Vasari,* in speaking of this grand pair of portraits, says that Angiolo was very

* Bohn, vol. iii. 10; Lemonnier, vol. viii. 10.

frugal in other matters, but for good works of art, whether pictures or sculptures, he would willingly pay; still he would get them as cheap as he could, 'Spendeva volentieri, ma con più risparmio che poteva.' How he fared in trying to drive a close bargain with the independent Michael Angelo, is mentioned in the notice of the Tribune at the Uffizzi. (See p. 150.)

63. Raffael. Leo X. with two Cardinals—one, Giulio de Medici, afterwards Clement VII.; and the other, Cardinal de Rossi. The date of this picture has been fixed by Bottari* as between 1517 and 1519; for Ludovico de Rossi was made cardinal in the earlier year, and died in the latter. This picture has been greatly praised, and received Vasari's unqualified approbation; but it surely has great faults. It is exceedingly careful; and the colouring and the texture of the Pope's dress is splendidly done. But the composition is stiff, the shadows are too dark, and the general effect is nullified, as far at least as regards the faces. There are some excellent remarks to the same effect in Murray's *Guide*, by the late Professor Phillips.

64. Fra Bartolomeo. Pietà. Of great beauty.

65. Tintoretto. Portrait of an English-looking face, magnificently done.

66. Andrea del Sarto. Portrait of himself. A very interesting picture for study. The brow full, and of very quick perception; the eyes full and nervous; the nose long and slightly drooped; the upper lip long and very moveable; the chin beautifully shaped, but disproportionately small: 'Unstable as water, thou shalt not excel.' His sense of beauty carried him a great way, but his moral weakness stopped him; so timid, so irresolute, so utterly infirm of purpose, and without any force. His wife, too, dragged him down.

67. Titian. Magdalen. A fine figure, magnificently coloured; but a pitiful conception of a Magdalen.

69. Christophoro Allori. Portrait.

71. Carlo Maratta. St. Philip Neri.

73. Spagnoletto. St. Francis.

72. Schiavone. Portrait.

* Quoted in Mrs. Forster's translation of Vasari, Bohn, vol. III. p. 36; and borrowed in Lemonnier, vol. viii. p. 34.

Hall of Venus. (Painted by Pietro di Cortona.)

1. Albert Durer. Eve. Slightly stiff; but with the bust, and head, and tournure of the neck very graceful.
2. Salvator Rosa. Falsehood.
3. Tintoretto. Vulcan gazing at Cupid, whom Venus is suckling. Sketched in in the upper air is Mars descending.
4. Salvator Rosa. Sea piece.
5. Garofalo. St. James.
8. Guercino. Apollo preparing to slay Marsyas.
9. Rubens. Ulysses discovered by Nausicaa in the Land of the Phœaciens. The model man of the Homeric world has been shipwrecked; on the third day he is cast up, faint and bruised, on a strange beach, at a river's mouth. He creeps under some brushwood and finds shelter from the wind and dew and frost, beneath two over-arching interlacing shrubs. There he sleeps soundly, buried in dead leaves; re-gathering his latent life, 'like a smouldering torch covered up with ashes.' The next morning comes Nausicaa, the king's daughter, with a bevy of fair maidens, to wash the royal linen in the river, and then bathe. This done, they play at ball, and are just turning home, when one of the maidens misses her catch, and the ball falls into an eddy close by the slumbering Ulysses. The maidens cry, and Ulysses wakes. Fearful position for that modest and good man! He breaks off a branch, thick with leaves, for an apron, and creeps towards them 'like a crouching lion.' This is the instant that the painter catches; and he brings in the palace and the gardens of Alcinous the Phœacian king. It is strange to see the elaborate ideal of old Greek landscape beauty*—square, formal, orderly, symmetrical—preserve some of its elements, and lose all its character, under the hands of the freest and least formal of all Gothic or Romantic painters. The essence of the one school of taste is the finished and the finite; of the other, the irregular and the infinite. The one loves symmetry, rhythm, balance, and proportion; the other restricts the very meaning of the picturesque, or that which is fit for a picture, to a

* Read Homer's description, *Od.* vii. 84-131; and an excellent critique on the Greek taste for the picturesque, by Mr. Cope, in the *Cambridge Essays* for 1856.

sentimental class of objects that must be either rugged, ragged, or jagged, overgrown or ruinous, or at any rate grotesque. But to return to this picture: the morning light is very fine, admirably thrown on the centre of the composition. Minerva is seen in the clouds above, pleading the cause of Ulysses and appealing in his behalf to Zeus. It is a magnificent landscape, though some complain of it as dark. The breaking clouds, the leaping cataract with its misty spray, the upland meadows and the palace tipped by the slanting shafts of early morn, are all superbly given, with great ease and great power.

11. Bassano. Martyrdom of St. Catharine.

13. Matteo Roselli. Triumphant return of David. Rather French and rather modern; but with great life and grace.

14. Rubens. Peasants stepping home from work. Another fine landscape; much lighter and much clearer, but with less thought in it, and less strength, and far less poetry both in the subject and the conception.

15. Salvator Rosa. Sea piece. An exaggerated conception of the Neapolitan coast off Ischia.

16. Rembrandt. Old Man. Great energy and effect.

17. Titian. Betrothal of St. Catharine.

18. Titian's celebrated Bella Donna. A pretty face with a full and luscious figure, in a very rich dress. The whole is carefully and admirably painted; not so deep or warm in tone as often, but most truthfully; and so with great nature and beauty. The texture is admirable, the whole attractive.

20. Albert Durer. Adam.

27. Cigoli. St. Peter trying to walk upon the Sea.

29. Guercino. St. Joseph, with his Rod duly breaking into Blossom. His expression is capital, as he regards it with interest and delight.

You have now seen the best; but there are others, fairly good, still.

From the Hall of Jupiter, you pass into a side room called the Hall of Prometheus, painted by Colignone, which contains a good many third-rate but not bad pictures.

338. F. Lippi. Madonna and Infant Saviour, with birth of a child in the background.

339. Tintoretto. Portrait.

340. School of Perugino. Madonna, Child, and Saints.
 343. School of John Bellini (or Palma Vecchio).
 Madonna and Child, Joseph and Catharine.
 348. Botticelli. Holy Family.
 353. Botticelli. La bella Simonetta.
 359. Beccafumi. Holy Family.
 363. Garofalo. Virgin and Child.
 365. Albertinelli. Holy Family.
 368. Gemignani. Rebecca at the Well.
 373. Fra Angelico. Virgin and Child with Saints. A triptych.
 377. Fra Bartolomeo. An Ecce Homo. Fresco.
 379. Pontormo. Adoration of the Magi.
 380. Giorgione. John the Baptist.

On the right hand of this last hall is a room with magnificent malachite table, a bust of Jove, another of Napoleon, a great many miniatures, and some large pictures, none good. Again passing through the Hall of Prometheus, you go down a short corridor, with a quantity of miniatures on each side, curious drinking-cups and vases, and other objects of *vertu* in cases. Thence you enter

The Hall of Justice. (Painted by Fedi.)

389. Tintoretto. A Sculptor.
 392. Carlo Dolce. St. Casimir of Poland.
 393. Vasari. Temptation of St. Jerome.
 395. Guido. Head of St. Elizabeth.
 397. Carlo Dolce. St. John the Evangelist.
 401. Sustermans. Canon Ricasoli.
 402. Christopher Allori. Portrait of a Young Man.
 404. Carlo Dolce. Grand Duchess Vittoria della Rovere.
 405. Bonifacio. Christ with the Doctors.
 408. Peter Lely. Cromwell. A hard, grand subject, rendered by a painter of court beauties and *petits maitres*, yet interesting as really authentic.
 409. Sebastian del Piombo. Fine half-length.
 410. Tintoretto. Portrait.

Hall of Flora.

(Painted by Marini, with ornaments by Landi.)

With Canova's Venus in the centre. Really worth looking at, which the pictures are not. The least bad are perhaps,

- 413. Vasari. Holy Family.
- 416, 421, 436, 441. Landscapes, by Gaspar Poussin.
- 417. Calvart. St. Jerome.
- 426. Furino. Adam and Eve in Eden.
- 430. Cigoli. Madonna and Child.
- 437. Vandyck. A Repose in Egypt. With the un-wonted introduction of some beautiful children.
- 447. Portrait of John of Bologna, the sculptor. Artist's name unknown. Perhaps not a contemporary.

The attitude of the Venus is very modest and pretty—more that of a maiden nymph than Venus aurea. The drapery is nicely arranged and well done, the limbs tapering and graceful. The face seems vacant—weakly amiable. The shape of the head, apart from the untoward arrangement of the hair, is unnatural and ugly: a poor imitation of the ill-understood Greek type. We do not see women in real life with this shape of head: if we did, they would be deficient in intelligence, as this is in beauty.

Hall 'dei Putti.' (Painted by Marini.)

452. Salvator Rosa. A very fine Landscape, wherein sits Peace, essaying to burn armour.

477. Salvator Rosa. Diogenes throwing away his Cup, when he sees that a Boy can drink out of his hand. Figures dramatic, and not bad; landscape very good; the distance especially, and the light trees. The bunch of black boughs in the centre is surely too dense.

On the other side of the Hall of Prometheus is that of Ulysses, painted by Martinelli.

- 288. Carlo Dolce. Our Lord in the Garden.
- 297. Paris Bordone. Paul III.
- 300. Salvator Rosa. Old Man's Head.
- 305. Chr. Allori. St. John in the Wilderness.
- 306. Salvator Rosa. Landscape, with Bridge.

307. Andrea del Sarto. Madonna and Saints.
 311. Titian. Charles V.
 312. Salvator Rosa. Sea piece, with a beautiful range of distant Mountains.
 313. Tintoretto. Virgin and Child.
 320. Agostino Caracci. Tempera; small Landscape.
 324. Rubens. Duke of Buckingham.

Hall of Education of Jove. (Painted by Catani.)

243. Velasquez. Philip IV. of Spain, on a bay horse with four white legs, prancing. Slightly stiff, but well-painted.

245. Lady in bright drapery, with white veil. Painter unknown.

246. Garofalo. Gipsy Girl.

248. Tintoretto. The foot of the Cross.

254. Palma Vecchio. Holy Family.

256. Fra Bartolomeo. Holy Family.

257. Paris Bordone. Sybil reading to Augustus the mystery of the Incarnation.

265, 266. Andrea. John the Baptist, Virgin and Child.

267, 268. Paul Veronese. Children's Heads.

269. Paul Veronese. Presentation in the Temple.

270, 275, 280, 281. Carlo Dolce. St. Andrew and other Saints.

The Stufa

(with walls painted by Pietro di Cortona, and the ceiling by Rossellino) contains no easel pictures, but two fine bronze figures by Duprè: Cain and Abel.

There is a third great gallery of pictures in Florence—

THE ACADEMIA DELLE BELLE ARTE,

Of very inferior interest to the general traveller, but still rich in the early Tuscan painters. There are later works also, and the arrangement is chronological.

Beginning with the great hall :

1. Byzantine School. The Magdalen. Of the thirteenth century.

2. Cimabue. Virgin and Child, with Angels round her

and four Prophets in the lower part of the picture. Taken from the Church of the Holy Trinity in Florence.

3. Buffalmacco. A figure of Santa Umilita di Faenza, with eleven little scenes from her life. Date 1316.

Next come ten little bits from the life of St. Francis, painted by Giotto; brought from the sacristy of Santa Croce.

14. Unknown Artist of the fourteenth century. The Virgin appears to St. Bernard. On the left of the picture, Saints Galgan and Quentin; on the right, St. Benedict and St. John the Evangelist.

15. Giotto. Madonna and Child, surrounded with Saints and Angels. From the Convent of Ognissanti.

16. John of Milan. Pietà. With name and date, 1385.

17. Ambrose Laurence of Sienna. The Presentation in the Temple. With name and date, 1342.

Next come twelve small subjects from our Lord's life, taken from the sacristy of Santa Croce, painted by Giotto. But none of these are of any great merit for either execution, or feeling, or originality.

30. Lorenzo, a monk degli Angioli at Florence. The Annunciation of the Virgin is in the centre; on one side, St. Catharine and St. Antony, on the other, St. Proculus and St. Francis.

32. Gentile da Fabriano. The Adoration of the Magi; in which, we are told by Vasari (Bohn ii. 106), he placed his own portrait, and it is said to be in the person of the youngest of the Magi, who wears a red turban. The picture bears his name, and date 1423. There is a great deal of gilding, and some embossed work; monkeys, birds, and camels, are oddly introduced, but accurately studied. The whole is full of work, in a style of his own, more successful than most of his contemporaries. We have the whole history, from their first observation of the star, in the upper corner at our left, till the same star, which, continually repeated, has guided their whole cavalcade the whole way through, rests over the spot where 'the young child lay.'

33. Angelo Gaddi. The Virgin and Child, with Saints around them. Above, fourteen heads of prophets and apostles; and below, seven scenes from the Virgin's life.

34. Fra Angelico of Fiesolè. The Descent from the Cross. Brought from the sacristy of the Santa Trinita.

Done with great care and love. The sorrow strong and genuine; the piety and feeling unmistakeable. Painted in the very purest colouring; but rubbed down by cleaning so as to be too thin and pale. The face and figure of a man holding up the crown and nails, very true and touching. Some of the smaller figures, especially those on the right rim of the picture (our left), are exceedingly good.

36. Masaccio. Virgin and Child, with St. Anne and Angels below.

41. Coronation of the Virgin, by Fra Filippo Lippi. Some sixty heads are in the group; many apparently portraits; one certainly himself, as is told by the scroll, 'Is perfecit opus.' The tall white lily is freely introduced; the alternate bands of dark and light blue are a strange representation of the heavens. The flesh-tints are rather grey and smoky.

43. Verrocchio. The Baptism of our Lord. The first angel on the left of the spectator being by the hand of Leonardo da Vinci, pupil to Verrocchio. The two principal figures have a very ascetic look; while the angel attributed to Leonardo has a very pleasing tournure of both face and neck, and the indication of the fresh youthful limbs beneath the drapery is good. The whole figure has certainly much more pliancy, and suppleness, and nature, than the rest of the picture; though we need not believe that when Verrocchio saw that he would paint no more.

46. Sandro Botticelli. Virgin and Child, with John the Baptist, the Magdalene, St. Francis, and St. Catharine, upright; St. Cosmo and St. Damian kneeling. The Virgin is excessively long-bodied; the two female saints and St. Damian, good.

47. Sandro Botticelli. Coronation of the Virgin, with a dance of angels; John the Evangelist, Augustine, Jerome, and St. Eloy, below.

50. Domenico del Ghirlandaio. The Adoration of the Shepherds. On one of the pilasters is inscribed the date, **MCCCCCLXXXV.**

51. Lorenzo di Credi. The same subject, but in a softer and less linear manner, and with some attempt at atmosphere.

52. Sandro Botticelli. The Holy Virgin and Child, surrounded by Saints.

53. Perugino. Christ Praying in the Garden of Gethsemane.

54. Luca Signorelli. The Virgin and Child. Beside

her stand the angels Michael and Gabriel; St. Augustine and St. Athanasius are seated, reading. Above, the Trinity.

55. Perugino. The Assumption of the Virgin, with an angelic choir playing different instruments. Above, the Almighty; below are several saints and the archangel Michael. From its great carefulness and clear colouring, this is a complete instance of Perugino's utterly unimaginative, absurdly traditional, later treatment: when his manner was set, and his subjects stereotyped; when he no longer worked to advance art or glorify religion, but to manufacture pictures and make money: and that, too, just on the eve of the greatest advance art ever made; just on the recoil, before the rush, of that grand wave which is still her great high-water mark. Leonardo da Vinci was in his fiftieth year, and had just commenced his Last Supper when Perugino painted this picture; Michael Angelo was twenty-six years old. The date **MCCCCC.** is inscribed upon the lower part.

56. Perugino. Christ upon the Cross, between the Virgin and St. Jerome.

58. Perugino. The Dead Christ upon the knees of the Virgin. Both these subjects are more within his compass, with no absurdity, and no violation of every law of nature and imagination.

59. Andrea del Sarto. Four Saints—St. Michael, John the Baptist, John Gualbert, and St. Bernard Uberti, Cardinal. One dislikes the sheeny shot-silk colouring of St. Michael, but the Cardinal opposite is good. Date, **MDXXVIII.**

61. Andrea del Sarto. An admirable fresco, representing Piety.

62. Andrea del Sarto. Two little Children. A very pretty picture, but ill-preserved.

65 & 66. Pictures by Fra Bartolomeo, but in poor condition, and not in his best manner.

67. Raffaelino del Garbo. The Resurrection. Ill-coloured; the blue at once dull and raw; the incident of the soldier flattened by the tombstone is both vulgar in taste, and false in fact. On the back of this picture, which opens like a door, is a frecco and chiaroscuro painting by Andrea del Sarto; very slight but very natural, and quite worth looking at.

69. Fra Bartolomeo. St. Vincent the Dominican.

70. Mariotto Albertinelli. The Holy Trinity, upon a gilt ground.

73. Mariotto Albertinelli. The Annunciation. This work so baffled the painter, that he twice re-commenced it.

74. Sister Plautilla Nelli. The Maries and several Saints weeping over the Saviour's body. Sister Plautilla, in conformity with the strict rules of her convent, made use of no models excepting nuns; hence her male figures present a very feminine appearance.

92. Angiolo Bronzino. The same subject.

94. Angiolo Bronzino. Portrait of St. Bonaventure. The book bears the date, A.D. MDLXI.

95. Andrea Squazzella. The Virgin and Child, with John the Baptist, and St. Anne.

99. Carlo Dolce. A miserable conception of God the Father.

100. Santi di Tito. The Dead Christ upon the Virgin's knees.

102. Angiolo Bronzino. The same subject.

109. Painter unknown (probably Empoli). Portrait in armour of Nicolas Acciaioli, the founder of La Certosa, near Florence. An epitome of the life of the great seneschal is given below in Latin.

115. Lodovico Cardi (il Cigoli). St. Francis receiving the Stigmata, on the mountains of Auvergne. The admirable expression of death-like languor on the saint's countenance, which forms the chief merit of the picture, long baffled the painter's imagination. But, one day, a pilgrim, exhausted with hunger and fatigue, begged alms from him; Cigoli took him for a model, but the wearied pilgrim soon fainted, and thus the artist obtained the expression, at once so true and so painful.

Gallery of Ancient Pictures,

More interesting as antiquities than works of art.

1. Ugolino da Siena. The Coronation of the Virgin, who is surrounded with Saints; below her a choir of Angels.

6. Attributed to Andrea del Castagno. Christ Crucified, the Magdalene kneeling at the foot of the Cross.

8. An unknown painter of the thirteenth century. A

Tree of the Cross. Christ crucified in the centre; hanging from the branches of the tree are forty-seven little circles, each containing some event from the history of Christ or the Virgin. This interesting picture first belonged to the Monastery of Monticelli at Florence.

11. A copy of Francia. The Virgin and Child, with several Saints.

15. Pacino di Buonaguida. A pyramidal picture. In the middle the Crucifixion, with the Virgin, and St. John on either side; on the right, St. Nicholas and Bartholomew; on the left, St. Florenzo and St. Luke.

17. Domenico Ghirlandajo. The Virgin, with the Child upon her knees: surrounded by St. Thomas Aquinas and St. Denis standing; Pope Clement and St. Dominic kneeling. The figure and arms of the Virgin are stiff, but the draperies are good; the colouring also is good, all but the flesh tints. The expression of the saints is fine, with the exception of the Pope. The four subjects below, two on the right, and two on the left of the central figure—Piety—refer to the lives of the four saints represented in the picture.

19. Fra Angelico da Fiesole. The Virgin, between two Angels, bearing in her Arms the Infant Saviour; Saints around. Sadly faded.

22. Fra Angelico da Fiesole. The same subject; thin in colour, and the flesh tints raw and hectic now.

24. Sandro Botticelli. An Allegory of Spring.

25. An unknown painter of the fifteenth century. Christ between the Thieves. A number of soldiers and horsemen stand around.

28. Bonaventura Berlinghieri. A picture divided into two compartments, very archaic, and interesting as showing the style of the period. Christ Crucified, is the subject of the right division; the Virgin and Child of the left. This picture was first in a convent at Lucca.

32. Neri di Bicci. The Annunciation; St. Apollonia and St. Luke painting, at the sides.

35. Spinello Aretino. Picture in three compartments. In the centre, the Virgin and Child, with four angels; on one side, the Baptist and Paulinus; on the other, St. Andrew and St. Matthew. The wonderful mis-spelling in the inscription below, in the gilt stucco-work, is to be attributed to the moulder or to the gilder: not to the painter, clearly. On one very rich picture of Spinello's (described by Vasari, and long lost till found in 1840, at Rapolano,

near Sienna); the names of his moulder, Simone Cini, and of his gilder, Gabriello Saracini, both appear. 'Magister Simon Cini de Florentia, intalavit. Gabriellus Saraceni de Senis, auravit, MCCCLXXX.' That inscription, we are told by Vasari, was put on by Saraceni; and as he did that right, he was not likely to do this wrong.*

49. An unknown painter of the fourteenth century. The Virgin and Child. St. Lawrence and St. John the Baptist on the right; St. Francis and St. Stephen on the left. Below, in five compartments, the Adoration of the Magi, and twelve Saints.

52. An unknown painter of the fifteenth century. The Three Archangels with Tobias.

54. Believed to be by a Roman, Pietro Cavallini. A picture divided into three pyramidal compartments. In the central one, the Annunciation; and in the other two, several Saints with their names inscribed at their feet, in Gothic characters. Below, in three pyramids, are three little pictures of the Flagellation, Crucifixion, and Resurrection of Jesus Christ. On the margin are representations of Piety, with the Maries and St. John, the four Doctors of the Church, and two other Saints.

58. By the same unknown painter as No. 25. A picture in three divisions. Our Lord's Ascension is the central subject; saints occupy the right and left compartments.

Through this Gallery of Ancient Pictures we come to the Hall containing small paintings.

3. A picture attributed to Giotto. A semi-circular painting divided into two parts. The Annunciation on the right, the Ascension of our Lord on the left.

8. Fra Angelico. The Saints Cosmus and Damian, who, having cut off a sick man's leg, substitute that of a dead negro.

9. Attributed to Granacci. Three Angels bearing lilies in their hands.

11. Fra Angelico. The Life of Jesus Christ. Painted in eighteen compartments; full of invention, and showing deep feeling.

12. Fra Filippo Lippi. The Virgin adoring the Infant

* Vasari, Bohn, vol. i. p. 265; Lemonnier, vol. ii. p. 194.

Christ. On one side is Mary Magdalen; on the other, St. Jerome and St. Hilarion. The latter saint is said to be the portrait of Robert Malatesti.

13. Lorenzo di Credi. The Nativity.

15. Attributed to Granacci. Three Angels bearing lilies. A pendant to No. 9.

18. Perugino. Two profile Portraits. One that of Blasius Milanesi, General of the Order of Vallombrosa. The other that of an Abbé of the Monastery of Vallombrosa. Both are fine portraits, full of character, and carefully done.

24. Fra Angelico. The Life of Christ. In eighteen compartments. The continuation of No. 11.

25. Sandro Botticelli (?). The three Holy Archangels: Michael, Raphael with Tobias, and Gabriel.

26. Fra Filippo Lippi. The Virgin adoring the Infant Saviour. In the distance is John the Baptist, still a child, and a half-figure of a monk of Camaldoli.

28. Fra Bartolomeo. The Portrait of Jerome Savonarola, a friend of the painter, as St. Peter Martyr. The mouth is large, the lips thick; flexible, eloquent, enthusiastic. The coping of the head, the upper part of the back of the skull, or, in phrenological phrase, the region of firmness, is high and strong. Strong, too, is the borderland frontwards, towards veneration. Backwards from firmness, the head slants off to a very full and round base. The head is long, and the posterior lobes (giving energy, fire, motive-power to the whole) are full and large. Fra Bartolomeo was a great friend and admirer of this wonderful 'Reformer before the Reformation.' At Savonarola's bidding he burnt all his studies from the nude form in the Piazza at the Carnival; and he was one of the five hundred ardent friends shut up in St. Marco with Savonarola when the tide turned against him. He lost all heart* on the eve of an attack, and vowed solemnly that he would turn a monk if he survived it. He entered the convent at Prato in July, 1500: Savonarola having been publicly burnt to death, May 23rd, 1498.

36 & 37. Fra Angelico. The Coronation of the Virgin and the Coronation of our Lord.

40. Fra Angelico. Our Lord borne to the Tomb by the Apostles. The expression in the countenances is good and very varied.

* Vasari, Lemonnier, vol. vii. p. 154; Bohn, vol. ii. p. 449.

41. **Fra Angelico.** The Last Judgment, or *Il Paradiso* and *Il Inferno*. Very happy, indeed, in the groups of the blessed, who truly are ‘*bellissimi e pieni di giubbilo e di celeste letizia*:’ for over this part of the picture he has lingered joyfully. In the other part he is less original; and in fact he shows weakness just in proportion as he tries to produce terror. No other man that ever lived could have painted this Paradise; and no one who has seen a group or an angel of *Fra Angelico*’s could mistake this picture for another master’s. The joy is too pure, the figures are too holy, their very tread is too saintly, for any but a child-like virgin soul to have conceived. To have painted thus, a man must indeed have known the life divine, and indeed have kept himself unspotted from the world. It is a pleasure to know that in daily life he was simple, pure, and holy; that, in an ambitious age, his humility was too genuine to accept the Archbishopric of Florence; that his distrust of himself, and his faith in the unseen, were such, that he never painted without earnest prayer; that he never would alter or retouch, for that which he had painted he felt was not his own, but the gift and the will, the inspiration of God. In painting a Crucifixion he would burst into tears—not from mere sentimental excitability, but because of his honest and great soul, as Vasari calls it. He said that a painter should have no anxious worldly cares; that a man who would work for Christ must not leave Christ’s side.*

47. **Fra Filippo Lippi.** The border of a picture, containing the Annunciation and St. Antony.

48. **Fra Filippo Lippi.** The border of an altar-piece, representing the Angel Gabriel and St. John the Baptist. The pendant of No. 47.

62. An unknown painter of the fifteenth century. A little picture with two semi-figures—Noah and David.

63. By the same painter. The pendant picture, Moses and Abraham.

* See Vasari, Bohn, vol. ii. pp. 31–36; Lemonnier, vol. iv. pp. 35–38.

The Hall of Cartoons.

1. Fra Bartolomeo. The Apostle Peter. A very fine figure; the face is destroyed.
4. Fra Bartolomeo. The Apostle Paul. Both this figure and No. 1 are drawings of pictures now in the Quirinal Palace.
6. Attributed to Raffael. The Virgin and Child. Very pleasing; the child is in the same climbing attitude as in the Andrea in the Tribune.
7. Baroccio. A Virgin and Child.
8. Correggio. Head of the Virgin.
10. Fra Bartolomeo. Mary Magdalene in ecstasy.
11. Fra Bartolomeo. Saint Jerome and a female Saint.
12. St. Catherine of Sienna in ecstasy. This drawing and figure 10 are the cartoons of two figures in the picture of the Trinity at St. Romano of Lucca.
19. Fra Bartolomeo. The Virgin and St. Joseph adoring the Infant Christ.
29. Angiolo Bronzino. The Descent of the Saviour into Limbo.
22. Attributed to Raffael. The Virgin raising the Veil which covers the Infant Christ, with St. John. All the principal lines are pricked with a pin, as if for pupils to copy. The design is evidently Raffael's, as is especially noticeable in the little St. John. It may be a pupil's copy, but is more probably the drawing to be copied.

In the CLOISTER OF THE BAREFOOTED BRETHREN (Dello Scalzo, because in their processions one of them walked barefooted) are still to be seen some fine frescoes of Andrea del Sarto's; a good deal injured by time and damp, for they have not yet been covered in with glass like his others in the cloister of the Annunziata, but still fine. They have suffered less, from being in chiaroscuro only; still their mal-treatment has been great, at the hands of restorers as well as of time. We know with tolerable certainty the dates at which all of them were done; for we have the exact entries of disbursement in the Archives

dello Spedale di Santa Maria nuova di Firenze; and these are published at the end of Vasari's life of Andrea, in Lemonnier's excellent edition (vol. viii. 300—307).

The paintings were executed between 1514 and 1526.

The patron of the monastery was John the Baptist. Over the entrance into the cloister is a bust of Andrea; and turning to the right,

1. Faith. A simple, good figure: painted 1520. He received for each of these four virtues, twenty-one lire; and for each of the large frescoes, fifty-six lire.

2. The Angel announces to Zacharias that Elizabeth shall bear a son. On the base of the altar is the date, 1522, and Andrea's cipher: either A and V interlaced, for Andrea Vannucchi; or double A, for Andrea d'Angiolo. Paid for, August 22, 1523.

3. The Visitation of the Virgin to St. Elizabeth. The Virgin's knee is nicely drooped. (Entry in the Archives, Nov. 1524.)

4. The Birth of John the Baptist. Less simplicity in the drapery; but the firmness of the dumb Zacharias is very good. This is the latest of the whole series. Entry, June 24, 1526, just four years before his death. Vasari praises this picture immensely, and remarks, truly enough, that Andrea had now 'enlarged his manner' on the model of Michael Angelo. This he thinks great praise. But Andrea was not at his ease in Michael Angelo's grand manner, any more than David in Saul's armour. He had not 'proved' it, and he 'could not go' in it.

5 & 6 are by Franciabigio: to whom the monks, during Andrea's absence in France, had made over the rest of the cortile, from the conviction 'che non dovesse (Andrea) mai piu tornare.' But he was so thoroughly under his wife's influence, that her selfish entreaties brought him back. When once back, and under her personal spell, he was weak enough to break his solemn engagement with the King of France; and lavish on this vile woman and her relations, money entrusted to him for the purchase of statues and other works of art in Florence for the French Court. The first of them is St. John, receiving at his father's hand a theatrical and thundering blessing before his departure to the desert. The other represents him, on his way thither, met by the Holy Family.

7. The Baptism of our Lord. The earliest in date of all these stories in fresco—1514.

8. Charity. Very pleasing; for Andrea was always successful with children. 1516.

9. Justice. Half-efaced.

10. St. John preaching to the Multitudo. Entry, Nov. 1, 1515. The faces and figures are all good; the younger are full of interest and attention. 'Repent ye, for the kingdom of heaven is at hand,' might well arrest and startle them. There is a fine figure of a hard old man, in a Florentine dress. St. John's little hillock, for a pulpit, looks conventional.

11. St. John baptizing in Jordan. An admirable picture, enthusiastically described by Vasari. 'Alcuni si spogliano, altri ricevono il battesimo; altri essendo spogliati, aspettano che finisce di battezzare quelli che sono innanzi a loro: ed in tutti mostro un vivo affetto e molto ardente desiderio nell' attitudini di coloro che si affrettano per essere mondati dal peccato.' He adds, with incorruptible honesty, that some of the figures are borrowed from Albert Durer's copperplate engravings: and in the Florentine edition,* a note points out a man standing, face in profile, with a long dress open from shoulder to foot, as borrowed from Albert's Christ shown by Pilate to the Jews: and a woman seated with a baby in her arms, as taken from Albert's woodcut of the Birth of the Madonna:—small borrowings, of detail and unimportant figures, not general conception. (Entry, March 15, 1517.)

12. St. John brought before Herod in chains. (Entry, July 19, 1517.)

13. The Dance of Herodias. Wanting vigour and motion. Her feet do not seem to dance at all, though her arms seem to move, and her body to sway, in time to music. (Entry, Jan. 20, 1521.)

14. Beheading of the Baptist. (Entry, May 2, 1523.)

15. The Head of the Saint is brought before Herodias. Very good; with some faces in sad surprise. (Entry, May 30, 1523.)

16. Hope. Very poor. (Entry, August 22, 1523.)

* Lemonnier, vol. viii. p. 265.

But the best fresco of Andrea extant, is the Birth of the Madonna, in the loggia of the cortile of the CHURCH OF THE ANNUNZIATA. The colouring is cool, yet very beautiful; and for touches of nature the story is charmingly told, and exquisitely graceful.

The Madonna del Sacco has a greater reputation, and should certainly be seen; it is over a side door of the Nunziata leading into the cloister. It is a lunette in shape, and very beautiful. Still it does not present the same scope for powers of composition as the Birth of the Virgin; and it is not so thoroughly in Andrea's own style. Like Raffael, he bowed to the universal judgment, and adopted Michael Angelo's grand style; but it suited neither of them. It spoiled the individuality of both: the grace, repose, and ideal beauty of the one; the nature and the ease of the other.

When a painter ceases to be himself, his charm ceases too. Well did Sir Joshua say of Michael Angelo—

Within that circle none could walk but he.

ROME.

PICTURE GALLERY OF THE CAPITOL,

Containing hardly any first-rate work; none in fact, except perhaps Guercino's Petronilla. A small fee will procure entrance at any time.

First Room (turn to the right on entering).

2. Guido. Happy Spirit.
6. Romanelli. St. Cecilia.
7. Peter of Cortona. Triumph of Bacchus.
9. Albano. Most theatrical Magdalene.
13. Guercino. John the Baptist.
14. Poussin. Flora.
16. Guido. Magdalen.
20. Domenichino's Sibyl. A good copy of the one by the master himself in the Borghese.
26. 'Opus Domenici Tintoretto.' Magdalen, with no dilettante attractions. An honest attempt, worthy of his father's son, to express the real sorrowful creature.
27. Fra Bartolomeo. Presentation in the Temple.
30. Garofalo. Small Holy Family.
31. Mary Subleyras. Copy of her husband's picture of Mary Magdalene about our Saviour's feet.
34. Copy of Guercino's Sibyl.
36. Mola. Dismissal of Hagar.
40. Peter of Cortona. Urban VIII.
47. Peter of Cortona. Rape of the Sabines.
52. Sandro Botticelli (?). The Virgin and Child, with St. Martin. The outlines are not so dry as Botticelli's; the hair is not so curly; the turn of the head and of the whole face is unlike him.
- 54 & 56. Garofalo. Crowning of Saint Catharine, and a Holy Family.
58. Pietro di Cortona. Sacrifice of Iphigenia.
59. Guido. St. Jerome.
60. Garofalo. Betrothal of St. Catharine.
61. Guido. Portrait of himself.
63. Scarsellino. Adoration of the Magi.
67. Garofalo. Santa Lucia.

70. Copy by Bonatti, of the celebrated Paul Veronese.

69. A Portrait, said to be by Giorgione : and looking like his, as far as one can judge while it hangs so high.

78. Madonna and Child, and six Saints. Attributed to Perugino by Murray, and to Francia in the Vatican Catalogue ; but to my mind quite unlike either. If it had not been signed *Albericus Malaspina Regulus*, it would have looked German ; except in the architecture and landscape, which are conclusive the other way. Dated 1513.

79. Gian Bellini. St. Sebastian. Pinkily retouched.

80. Velasquez. Perhaps his own portrait ; at any rate a fine face, nobly given. Strong piercing look, sober and manly.

87. Gian Bellini. A Bishop. Nobly coloured, and in good preservation. The face is fine, with dignity and feeling.

89. Rubens. Romulus and Remus, the She-wolf, the Shepherd and his Wife ; a united happy family—

Fropter aquæ rivum, sub ramis arboris altae.

Gay birds bring cherries to the twins from above, and fish swim down the stream below. The children are plump and pink : but not particularly characteristic of Romulus and Remus.

Second Room.

100 & 106. Vandyck. Portraits.

103. Domenichino. St. Barbara.

98. Holy Family, called Mantegna's. It looks Venetian ; perhaps of Palma Vecchio's School.

116. Guido. St. Sebastian.

117. Guercino. Cleopatra with Augustus ; 'that dull cold-blooded Cæsar.' Not pleasing ; and the colour hot. The conception of Cleopatra, and indeed the whole scene, poor.

119. Ludovico Caracci. St. Sebastian.

114. Tintoretto. Flagellation.

129. Gian Bellini (?). Spanish Priest.

126. Guercino. St. Matthew.

131. Guido. Sketch of our Lord and St. John as children.

132. Gian Bellini. Portrait of Himself. A careful face, intelligent and thoughtful ; more chiselled and with more shape and character than his portrait in the Uffizzi.

134. Portrait of Michael Angelo, said to be by himself. Exactly like his bronze bust; grand, though pathetic.

128. Caravaggio. Fortune-teller.

142. Albano. Birth of the Virgin.

143. Guercino. St. Petronilla. A double picture on an immense scale. Black in tone; needing a strong light, and to be seen from a distance. A good specimen of Guercino's solid style; with deep shadows almost livid, and in places spotty. Below, her body is committed to the grave in the presence of her lover Flaccus: above, she is welcomed by our Lord in heaven, as she approaches meekly. There is great feeling in the work, and no inexpressive or superfluous figure; considerable beauty in the whole, and good composition.

145, 146. Cola della Matrice. Death and Assumption of the Virgin. Carefully painted, and with great feeling and expression in the death-piece.

161. Garofalo. Assumption.

164. Garofalo. Virgin above, with clear landscape, and two monks below.

170. Claude (?). Small Landscape.

180. Titian. The Woman taken in Adultery. Her character is given with great spirit, and a touch of beauty. The face of our Lord is a complete failure.

190. Peter of Cortona. Rout of Darius at Arbela.

176. Tintoretto. Christ crowned with Thorns.

101. Gian Bellini (or Venetian School a little later than his time). Female portrait.

196. Holy Family. Attributed to Giorgione. Hung out of sight.

218. Mola. David before Nathan.

223. Paul Veronese. The Virgin, with Angels at her feet, and her Mother at her back. Ill-hung: but shows his gaudy colouring, sadly faded, but still powerful.

224. Very inferior repetition of his Europa.

THE VATICAN PICTURE GALLERY

has been re-arranged (in 1857) on the third floor of the north side, in rooms at once larger and better lighted. It is perhaps the choicest collection extant—certainly the most select—for of its forty-two pictures, nearly half are in the very strictest sense first-rate.

i. Leonardo da Vinci. St. Jerome. Added to the

gallery by the present pontiff, Pio IX., since February, 1857. The expression of the saint's face, the shape of the head, the depth of the mouth, the modelling of the chin, are all plainly Leonardo's; so, too, is the treatment of the rocks. But the lion and his tail (so like a sickle) seem from their vague drawing to be by an inferior hand: a pupil, perhaps, working in his studio. However, the lower part is but roughly sketched in, and might be altered in any way in working up the picture. The upper part, as in the more interesting picture in the Florentine Uffizzi, is more finished: but the mode of procedure does not seem the same.

2. Pietro Perugino. St. Benedict, St. Placidus, and Flavia, his sister. Till taken to Paris, in 1797, it was in the sacristy of St. Peter's at Perugia, the Benedictine church.

3. Benozzi Gozzoli, or, as it used to be thought, Filippo Lippi. An Altar-step, representing some apocryphal miracles worked by St. Jacinth of Cracow.

4. Raffael (at the age of twenty or twenty-one). The Annunciation, Adoration of the Magi, Presentation in the Temple. Gradino, or step-piece to No. 27, the altar-picture in the Benedictine church at Perugia.

5. Mantegna. Pietà. Hard and dry in style, but showing great strength and great feeling. The death in our Saviour's face, the previous exhaustion and utter physical prostration, admirably given. The hair of the Magdalen has great brightness and delicacy. The Virgin mother is not introduced at all.

6. Fra Angelico di Fiesolè. Scenes from the life of St. Nicholas of Bari. In the first picture, his birth. His generous gift to a soldier who was utterly unable to find a dowry for any of his three girls. The maidens are all on their backs, sleeping with their eyes open: a part of the picture which the good Frate doubtless had to evolve from his own imagination. His divine appointment as bishop.

In the second picture, he saves his people from famine and an oppressive tax: and protects a ship, candle in hand (to show his inextinguishable charity).

7. Francia. Virgin and Child, with St. Jerome. Lately acquired by Pio IX. Seems retouched.

8. Raffael. His early style. Faith, Hope, and Charity. Faith, with the sacramental cup, and wafer of Transubstantiation. Charity, the centre of a pretty group

of hungry children pressing round her. Hope, poor Charity's child, scattering the gold, is very pretty, and so are Faith's two cherubs.

9. Paul Potter. Four Cows and a country Girl.
10. Garofalo. Holy Family. Re-touched, but still good.
11. Carlo Crivelli. Pietà. The grief in the Magdalen and the St. John is very exaggerated and very ugly. The Madonna's is more natural and more touching.

12. Guercino. The Unbelief of Thomas. A great favourite with Guercino, as with Dr. Arnold. The one painted it 106 times: it was one of the last images that passed over the inward eye of the other. Our Saviour's face is fine, with a tender and reproachful dignity. The action of his right hand is admirable: he has just dropped the mantle from his shoulder to show his wounds. The eager inquiry of St. Thomas is excellently given; the conception of him is very true; neither vulgar nor heroic. The colouring is good, and the whole treatment very masterly. St. Peter alone is one of Guercino's meaningless repetitions. His addition is no gain to this brilliant dramatic bit.

13. Baroccio. Repose in Egypt. Too palpably studied from Correggio, not nature. French in taste: over-graceful —too like a *fête champêtre*.

14. Murillo. The Prodigal Son. Recently added. By no means one of the painter's best or most characteristic pieces.

15. Murillo. St. Catharine of Alexandria. The apocryphal sponsa Christi, and historical refuter of the heathen philosophers before the Emperor Maximin. She suffered martyrdom at Alexandria. A better picture, with a great deal of Murillo's softness of tone and transparency of colour. Still, not one of his best.

16. Guercino. John the Baptist. Formerly in the Capitol.

The Second Room

Contains only three pictures: but they are the *chefs-d'œuvre* of the Gallery.

17. Domenichino. The last Communion of St. Jerome, ministered to him at Bethlehem by St. Ephraim the Syrian. St. Paula kisses his dying hand. A magnificent conception, with no pedantry and no constraint; a simple rendering of the story, with no one element brought in

for any other reason than that it adds life and pathos to the scene. There is no sprawling limb, hyper-heroic, for the display of anatomical knowledge ; no sentimental tear-dropping ; no affected drapery for the sake of false dignity ; nothing but nature, plain, and irresistible. The vestments, of course, are an anachronism, but their disposition is not theatrical : if the scene did occur, of course the lion was not there : but to paint St. Jerome without his lion would have been almost heresy, and the saint in that case would never be recognised as St. Jerome. The lion is a necessity, if the subject is to be plain. The story no one can mistake ; every one must delight in the subordination of every gesture, every face, to the main idea. No one can say of any part, this is affected, this grotesque, that irrelevant. No face wanders for an instant from intense love and respect for the aged dying saint ; and every face wears the same feeling in its own way. All are beautiful, but all different ; the beauty of unity, without the dulness of uniformity. St. Jerome has but one thought, the holy Eucharist : viewing it with all the fervour, all the mystery, that the Roman church wraps round it. Well might Poussin refuse to paint over it, when the tasteless monks brought it him in pique and ignorance ; for while before it, it is hard to dissuade oneself of his flattering illusion, that there are only two painters among men—Raffael and Domenichino. As to the charge that all the merit of the composition belongs to Agostino Caracci, see the notes on his picture in the gallery at Bologna, and feel sure that in giving to that wandering conception all this unity and concentration, Domenichino made it thoroughly his own.

18. Raffael. The *Madonna di Foligno* ; to whose protection St. Jerome entrusts Sigismund Conti, private secretary and chamberlain to Julius II., humbly kneeling ; while the Baptist and St. Francis balance the other side. In the background is the city of Foligno, Conti's native place ; and a bomb is bursting over it, from which he escaped. So he had this votive picture painted, and he placed it in the Church of Ara Coeli at Rome. Thence it was removed, in 1565, to the convent of St. Ann at Foligno, where a niece of the secretary was a nun. It was taken to Paris in 1797 ; and there transferred from panel to canvas, with considerable injury, no doubt. The arm of St. John had then to be restored, and is since far too muscular ; and St. Francis shows signs of retouching. The world-worn face of Conti himself looks as true as a

Holbein, and the cherub is a great beauty. The picture is perhaps faultless as far as it goes : but as it is one of a class that do not attempt to give any real scene, to stereotype any momentary grouping or dramatic position, it has no ideal standard to come up to or fall short of ; it professes merely to be a *sacra conversazione*, a fanciful grouping, where impossibility is no demerit, and laws of history are tacitly superseded. The very subject has no such difficulties as the Transfiguration, and the picture can have no such triumphant success.

19. Raffael. The Transfiguration. Painted for Cardinal Giulio de Medici, afterwards Clement VII., and intended for the Cathedral of Narbonne ; of which city Giulio had just been made Archbishop, by Francis I. At the same time Sebastian del Piombo painted for the same patron and same cathedral, the Raising of Lazarus, now in our National Gallery ; and Michael Angelo, piqued at the continued triumphs of the easy, graceful Raffael, while his own harsher style, sterner life, and grander intellect were entirely out of favour at the luxurious court of that elegant pagan and Pope, Leo X., furnished him with the drawing. Raffael was to receive six hundred and fifty-five ducats for it ; but as he died before it was quite finished, a balance of two hundred and twenty-four ducats was paid over to Giulio Romano, who completed the picture. When Raffael died (on Good Friday,* April 5, 1520), his body was placed at the upper end of the hall wherein he had last worked, with this picture at the head of his corpse. 'La quale opera, nel vedere il corpo morto e quella viva,† faceva scoppiare l'anima di dolore a ogn' uno che qui guardava'—a contrast well worked up by Rogers in his *Italy* ('Rome, a Funeral'). In the upper part, our Lord is transfigured before Peter, James, and John ; 'and his face did shine as the sun, and his raiment was white as the light : and behold there appeared Moses and Elias talking with him.' In the lower, is the lunatic or demoniac child brought to the disciples ; 'and they could not cure him.' 'Il quale giovanetto, mentre che con attitudine scontorta si prostende gridando e stralunando gli

* Cf. his graceful epitaph by Cardinal Bembo :

'Vixit annos XXXVII. integer integros :
Quo die natus est, eo esse desit.'

† Vasari, Lemonnier, vol. viii. p. 59 ; Mrs. Forster, vol. iii. p. 61.

occhi, mostra il suo patire dentro nella carne, nelle vene, e ne' polsi contaminati dalla malignita dello spirto, e con pallida incarnazione fa quel gesto forzato e pauroso.' So says Vasari; and the description seems true enough, and the agonies of contortion natural enough, to a non-professional critic. But Bell (in his *Anatomy of Expression*) declares that such convulsions would deceive no skilled practitioner—that he would at once say they were optional and fictitious. This figure, and others in the lower part of the picture, are traditionally said to be the part finished by Giulio after Raffael's death. The double action, and indeed the triple atmosphere, recalls to one Titian's Assumption of the Madonna, as a parallel in point of treatment; and the comparison is much in Raffael's favour as to epic power and reach of conception, though for the detail beauty of some of the girl-angels, and for glow of golden colour in the middle atmosphere, the Assumption is unsurpassed. The colour of this picture had blackened even in Vasari's time, from the capricious but fatal use, as he remarks, of lamp-black or printer's black;* and since those days, and besides that innate darkening, it has flattened and lost tone in cleaning. The Christ certainly seems borrowed from a fresco of the Ascension (attributed to Andrea), fast disappearing, but still visible, in a shed outside San Miniato at Florence. This is lighter in tread unquestionably, though very similar; more dignified, and more divine. Our Lord's face is very beautiful—rapt, and raised to heaven. Moses and Elias seem rather to adore than to converse—to gyrate round him rather than be in fixed attendance. Perhaps this part of the picture is too clear, and with outlines too sharp; a veil of mystery might have been truer, though by no means so enjoyable. The face of Judas, in the centre of the picture, with his protruded lip and chin, is excellent for character; the anxiety of the kneeling sister, and the helpless sympathy of the apostles, full of pathos. As a conception of the wonderful scene, limited by the necessities of representation, the whole is admirable. The twofold action is certainly not to be blamed; therein lies the whole moral—the weakness of even Christ's own when left to themselves, and the brightness of the Son of God: 'This is my beloved Son, in whom I am well pleased; hear ye him; and 'without me

* Lemonnier, vol. viii. p. 54; Bohn, vol. iii. p. 57.

ye can do nothing.' Still further: 'This sort goeth not out but by prayer and fasting.' It is in grappling with the immense difficulties, and wielding a subject so grand and so complicated, with such truth in each level, and such subordination to our Lord, that the merit of the composition lies, and the consummate art of the composer. The introduction of two figures alien to the main subject is, to modern eyes, at first offensive, as subtracting from the dignity of the Bible scene. But it is pietas, if not piety; analogous to the introduction of the donor in the works of the most strictly religious painters; and even more defensible, for less arrogant. The figures introduced are St. Julian and St. Lawrence; the patrons and eponymous saints of the Cardinal's father, Julian, and his uncle, Lorenzo the Magnificent. The whole conception is superb. The colouring was no doubt of rare beauty once, though now blackened and hardened. The drawing is not in Raffael's very own style; except the purer and simpler upper figures, it is to some extent Michael-Angelesque. The composition is such as never floated across the mind of any other master than 'Raffaello senza errori.'

The picture was never sent to Narbonne, but placed in San Pietro in Montorio. There it stayed till conveyed to the Louvre in 1797: when restored to Rome in 1815, it was lodged in the Vatican.

20. Titian. St. Sebastian. Painted to match the great Assumption, and with the same semicircular top; painted for the same church, the Frari at Venice. When Clement XIV. bought it, this top was cut off, that it might match the Transfiguration; a great loss to the general effect, and unwarrantable from every point of view. The group rather lacks story, and the colouring is not his best. Above is the Madonna, with the Infant Saviour: below, St. Sebastian, nude, well-painted, pierced with arrows; while around him are St. Antony of Padua with the lily, St. Francis of Assisi with the cross, St. Peter, St. Ambrose, St. Catharine.

21. Titian. A Doge, said to be Andrea Gritti. More like Tintoretto's earlier style than Titian's at any epoch.

22. Guercino. Magdalene. Oh, those restorations! that dead, strong, dyer's-blue!

23. Pinturicchio. Coronation of the Virgin, with the Apostles, St. Francis, and two Bishops.

24. Perugino. The Resurrection of our Lord. Interesting, as believed to possess the portrait of Perugino—

as a soldier flying through fear—painted by Raffael; and of Raffael, asleep, by Perugino.

25. The Madonna di Monte Luce. Completely two pictures—in manner of painting, in subject, in canvas. The design or sketching in is possibly Raffael's own; but the execution of the lower part, with its silvery greys in the flesh-tints, and every eye black, is by Francesco Penni;* while the upper part is Giulio's. The Vatican guide attributes the lower part to Giulio, the upper to Penni. This much, at any rate, is certain, that they divided the canvas between them, as two tailors do a pair of trowsers, to get the work finished off quickly. The Virgin's is a fine face, and the heads of the two angels, especially that on her right, are good. The colour, too, in this part is better; but the drapery of the angel at our Lord's left is in that tricky, sheeny, shot-silk style, that Raffael never used except in his earliest works, and that must displease all but milliners. Our Lord is a poor conception.

26. Il Presepe di Spinetta (for it was painted for some monks at Spinetta in the Todi district): by Perugino's pupils, for many had a hand in it. Whose it is mainly, one cannot tell; and it is not fully finished (N.B. the foreground). The design must have been made by, or under the influence of, Perugino; and Raffael, Pinturicchio, and Lo Spagna, are believed each to have contributed something.

27. Raffael. The Coronation of the Virgin. Painted by Raffael in 1501-2, for the church of St. Francis at Perugia. Thence taken, in 1797, to Paris; and while there transferred to canvas, with some damage. Returned to Italy, but not to Perugia, 1815. The tomb is empty, and breaking lightly into blossom; not chock-full of flowers, as in Penni's grosser hands. The touch is very light, and the finish very great; 'fatta con estrema diligenza,' says Vasari. The little purse-mouth is prevalent, as in all Peruginos and Raffael's earlier works. This picture is quoted by Vasari, as one which the unlearned would assuredly take to be Perugino's.† The two more prominent angels are Peruginesque, but with a touch of

* Called *Il Fattore* (Scotticè, the factor), because he was so handy and practical as Raffael's man of business.

† Lemonnier, vol. viii. p. 3; Bohn, vol. iii. p. 5.

Fra Angelico. No. 4 in this gallery was the predella belonging to this picture.

28. Pietro Perugino. **Madonna and Child, with St. Lorenzo, St. Louis, Ercolanus (a Perugian bishop), and St. Constantius.** Deep in colour; harmonious in tone. 'Hoc . Petrus . dechastro . plebis . pinxit' is beneath the Madonna's feet.

29. Sassoferato. **Madonna and Child.**

30. Caravaggio. **Pietà.** Great for power of chiaroscuro, vehemence, and effect; but utterly void of all the deep feeling that the subject would have called out from a true man. Instead of Nicodemus, we have a brutal porter; a *chef-d'œuvre* in himself, but out of his place, and void of all tenderness.

31. Melozzo da Forli. **Sixtus IV.**, with two Cardinals, Giulio della Rovere, afterwards Julius II., and Peter Riario di Savoya, both his own nephews; Platina, the Vatican librarian; and a little in the background, Jerome Riario (the taller), brother of one cardinal, and John della Rovere, brother of the other. A very interesting picture for its portraits, from their evident truth and strong nature. The two central heads are very fine: Platina, kneeling and pointing to his own verses; Cardinal della Rovere, his face—even in this stiff treatment—full of energy and fire. Well does it recall the proud, impetuous spirit who smiled at the nature and the force Michael Angelo had thrown into the clay model for his bronze statue at Bologna, and asked in grim satisfaction, 'Am I dealing out anathemas or blessings?' and then, when the sculptor, fearing he had gone too far, suggested that a book might be placed in the left hand; 'A book!' he cried; 'put a sword! I know nothing of letters.' It is the same face in the prime of life which Raffael has preserved to us in the grandeur of a vigorous old age. The firmness, to borrow terms from phrenology, is very full; the chin is strongly developed, but beautifully rounded and modelled, like Napoleon's. Another name of Melozzo da Forli is Bartolomeo degli Ambrogi; b. 1436, d. 1492.

32. Valentin. **Martyrdom of Proculus and Martinianus, mythical Jailors of St. Peter and St. Paul.**

33. Guido. **Crucifixion of St. Peter.** In his more forcible manner, under the influence of Caravaggio: without any of the insipid sentiment so often found in him, and also without his grandeur of refinement. In fact, not in his own style.

34. Nicholas Poussin. Martyrdom of St. Erasmus. Poor, bare, and blotchy: ill-conceived and ill-coloured.

35. Baroccio. Annunciation.

36. Sacchi. The Miracle of St. Gregory. Great dignity in the saint himself.

37. Baroccio. St. Michelina in adoration on Mount Calvary.

38. Paul Veronese. The Empress Helena.

39. Guido. The Virgin and Child, with St. Thomas and St. Jerome below. The St. Thomas has a beautiful face, and great dignity. His attitude lacks simplicity, but still is very grand. He is by far the most striking piece in the picture.

40. Cesare da Sesto. The Madonna della cintura.

41. Correggio. Our Saviour on the Rainbow. The cherubs good. Our Lord is poor and soft in both face and figure.

42. Andrea Sacchi. St. Romualdo and Monks of his Order: to whom was vouchsafed a second Jacob's Ladder. Good in tone, religious, and with dignity.

PALAZZO SCIARRA,

Open on Saturdays only. Not large, but with a splendid specimen of Leonardo, of Raffael, of Titian, besides several other good works.

The first and second rooms contain but little.

First Room.

5. Valentin. Beheading of St. John.

9. Lanfranc. Cleopatra.

10. Giulio Romano. A good copy of Raffael's Transfiguration.

12. A Madonna. Attributed to Gian Bellini.

15. Valentin. Rome triumphant.

16. Samaritan Women at the Well. Attributed to Garofalo.

20. Titian. A pleasing picture, if looked on as a mother and child; but not as Christ.

21. Carlo Maratta. A Barberini Cardinal: from which family many of these pictures came into this gallery.

Second Room (nearly all Landscapes).

18. Claude. Sunset.
 17. Claude. Flight into Egypt.
 25, 29. Landscapes by Both.
 26. A large picture of a Procession in the Church of the Jesuits. The figures by Andrea Sacchi, the architecture by Galliardi.
 36. Nicholas Poussin. A bright Landscape, with a bending River. St. Matthew writes his Gospel in the foreground, at the dictation of an angel.

Third Room.

6. Francia. Holy Family.
 9. Garofalo (?). Hunting piece.
 11. Andrea del Sarto. Holy Family. In his earlier style.
 17. A strange mystical picture, by Gaudenzio Ferrari, named the Old and New Testament. A circular pink platform is set on the clouds: on one side of which sit ten apostles; and on the other, David, Daniel, Moses, Job, Noah, Elijah, and Elisha. Between the two sides of this are raised steps, on which sit St. Peter and John the Baptist: the one as the supposed head of the apostles, with the key of binding and loosing; the other as the link between the two dispensations, the forerunner of Christ. From out of this pink platform rises a narrower one of grey, and on it stand six angels and archangels. Higher still is a narrower dais, of marbles green and brown, whereon are enthroned our Lord and his mother. At our Lord's side is a long ladder, reaching down to the earth, with the words on its top, 'I will come again to you, and ye shall rejoice.' The name of a Franciscan friar has just been found in the Book of Life, and he is led up by an angel to enter into the joy of his Lord. The earth lies far below, in blue and grey pale tints; some of the hills looking like icebergs, fantastically bridged, and with a quiet sea flowing between them; some crowned with towns and villages, Saracenesque or Sicilian. A few trees in the foreground are elaborately painted, in their natural colours, as when seen near.
 23. Garofalo. *Noli me tangere.*
 26. Garofalo. *Claudia, the Vestal.*

33. Giulio Romano. Copy of the coarse Fornarina.

36. Luke Cranach. Holy Family. With his initials and date 1504. Painted with great minuteness, and considerable beauty. The landscape very careful, and the two foremost angels pretty.

Fourth Room,

The only one that contains any really first-rate pictures.

1. Fra Bartolomeo. Holy Family.

5, 7, Guercino. St. John and St. Mark.

17. Leonardo da Vinci. Vanity and Modesty. Of the many pictures attributed to this great master here is one of the very few that are unmistakeably his. As a work of character, it is magnificent; there is no exaggeration, no affectation, nothing weak, and nothing vague; the expression is most telling and most natural. In execution it has wonderful softness without losing strength; the shadows inimitably good, though now a little darkened. It has delicious harmony and depth of tone as a painting; great finish as a work; wonderful truth of expression as a quiet unforced contrast. The central thought is much the same as in Titian's splendid picture of Love, sacred and profane; the development of the contrast is immeasurably different. Titian lingers over what he was capable of, the delicious flesh, the accessories, the surface; while Leonardo carries one into depths of character and truth of expression utterly above the less intellectual, less spiritual, painter; and yet he does not for an instant neglect any technical excellence. The conception is quite in the spirit of Solomon in the Proverbs—wisdom with her clear open face; the foolish woman light and fickle.

8. Giorgione. John Baptist's Head in a charger. A fine work, much the worse for time. The female head in the centre is well worked up; and the armour, as always, admirably done.

12. Agostino Caracci. Wedded Life.

16. Caravaggio. Cards.

19. Guido. Magdalen.

22. Six very small compartments of one picture, representing the Passion, and attributed to Giotto.

26. Perugino. A very fine St. Sebastian. Long in the body, but with a beautiful expression for a martyr. Colouring lucid and vigorous. The muscles of the knee

are a little strange in their development; but to attend to them at all is a step for Perugino: he is so apt to smooth the slur with an easy covering of clear colour.

6. Raffael. The Lute-player. With date 1518: the same year in which he painted the portrait of Leo X., with the two cardinals; also the Holy Family in the Louvre; and was engaged with his pupils on the story of Psyche in the Chigi (now Farnesina) Palace. Quiet in colour, melancholy in expression, masterly in all ways. Has sometimes been called a portrait of himself, but evidently cannot be. The fur is capitally given, and the face very expressive.

28. Guercino. St. James.

29. Titian's Bella Donna. A magnificent earnest face; the eyes rich, and deep, and full of fire. Their expression admirably preserved in Perfetti's engraving. She is less full-bodied than Titian's women often are, and of ravishing beauty. The flesh-tints have paled somewhat, but the full wavy hair is glorious still. The whole colouring has a little lost softness and depth of tone; the drapery looks as if it would rustle. As a painter of living, breathing, loving flesh and blood, who can beat Titian?

31. Albert Durer. Deathbed of the Virgin. In its dry, scrupulous minute manner and stern religion, what a contrast to Venetian colour and Bolognese sentiment!

32. Guido. Maddalena delle Radici. With a fame above its merits. It is an improvement on No. 19, and is good in design: but wan and poor in colour, and too sentimental. The cherubs are excellent, however, and the landscape well treated.

THE ROSPIGLIOSI PALACE

Contains, in the casino in the garden, Guido's grand fresco of Aurora, and a few fair pictures besides. The casino alone is shown, and is open Wednesdays and Saturdays.

Guido's Aurora. A picture whose merits are hardly realized at first sight; lying as they do chiefly in the composition and the less superficial excellences of the art. The beauty of some of the faces, and of the winged boy floating above with the torch in his hand, would strike any one at the first glance: but the ease in every figure,

especially in Phœbus as he bends forward to his horses with a perfect command of them; the rapid advance of the Hours; the freedom from all exaggeration and all affectation throughout; the absence of any fault or awkwardness, or coarseness of form (except to our English, steeple-chase-trained eyes, in the horses—which were, however, the favourite type of his time); the beautiful treatment of the landscape, subordinate, but most telling; these are all real merits of a high order, and deserving of strong praise. Nowhere is Guido's colouring deeper or more brilliant; nowhere is a fresco to be found whose colours have suffered less.

Sed ubi oris aurei Sol radiantibus oculis
Lustravit aethera album, sola dura, mare ferum,
Pepulit que noctis umbras vegetis sonipedibus.*

In the hall on the right is a large picture by Domenichino, Adam and Eve after the Fall. The action of Adam is especially good; the shadows are very black now. Some of the animals are not well done, and they look rather huddled together.

On the wall opposite is the Last Feat and Death of Sampson, by Ludovico Caracci.

In the hall on the left is Domenichino's Triumph of David. Fair, but lacks simplicity.

Daniel da Volterra. Christ bearing the Cross.

Nicholas Poussin. His own Portrait, set. 56.

Our Saviour, by Rubens, and the Twelve Apostles: chiefly (if not all) copies.

On the floor is a 24lb. shot, thrown into the casino by the French besiegers in 1849; a startling visitor, but doing little damage.

* Catullus, *Atys*.

CORSINI PALACE (in the Trastevere).

Open daily from 10 till 2. Nothing first-rate.

First Room.

No good pictures: but a sarcophagus found at Anzio; and a view of the Borromean Islands by Vanvitelli.

Second Room.

12. Elizabeth Sirani. Virgin and Child.
20. Ludovico Caracci. Pietà. Very black.

Third Room.

89. Guido. 88. Carlo Dolce. 1. Guercino. All three, Ecce Homo. For colouring, Guercino is perhaps best; for expression Guido certainly.
9. Andrea di Sarto. Virgin and Child.
15. Andrea. Same subject; small, but very pretty.
26. Fra Bartolomeo. Holy Family.
44. Copy of Raffael's Julius II. Hard and liny.
50. Titian. Portrait of Philip II.
65. Vasari. Portrait of a Lady.

Fourth Room.

11. Guido. The Daughter of Herodias, with John Baptist's Head.
20. Guercino. John the Baptist.
22. Baroccio. Noli me tangere.
28. Titian. St. Jerome.
40. Carlo Maratta. His own sister Faustina.
41. Giulio Romano. Good copy of the Fornarina; but giving her a duller and grosser expression.
44. Albert Durer. A Hare. Capitally done.

Fifth Room.

15. Carlo Maratta. Annunciation.
24. Guercino. Our Lord with the (excessively ugly) Woman of Samaria.
40. Guercino. Head of the Virgin, receiving the Annunciation.

Sixth Room.

21. Titian. Two Sons of Charles V.
37. Rembrandt. Himself when young, in armour.

19. Holbein. Portrait.
 23. Portrait ascribed to Giorgione, but more like Morone.
 26. Murillo. A dark portrait, very interesting in its expression.
 32. Vandyck. A Face of great dignity, with a high forehead fully developed, and admirably rendered.
 35, 31. Luther and his Wife. Holbein (?)
 43. Albert Durer. Cardinal Albert of Brandenburgh.
 47. Campiglia. Portrait of Rubens.
 50. Titian. Cardinal Alexander Farnese.

Seventh Room.

11. Murillo. Madonna and Child. Fine picture, though retouched.
 13. Poussin. Landscape.
 21. Luca Giordano. Christ with the Doctors.
 22, 23, 24. Fra Angelico. The Descent of the Spirit. The Last Judgment. The Ascension of our Lord.
 30. Titian. The Woman taken in Adultery. Repainted.
 35. Domenichino. Standard-bearer of the Church.

Eighth Room.

8. Vandyck. Our Lord before Pilate. A very powerful picture; full of character, truth, and contrast.
 6. Claude. Landscape.
 47. Nicholas Poussin. Landscape.
 2. Francia. Holy Family.
 A large mosaic, author unknown, of Clement XII. and Cardinal Corsini, his nephew.

Ninth Room.

9. Velasquez. Innocent X. A Pamphili.
 12. Salvator Rosa. Horrid picture of Prometheus Vinctus, devoured by the Vulture.
 30. Giorgione (?). Two figures the worse for re-touching.
 31. Salvator Rosa. Sea piece.
 There are also two or three celebrated Carlo Dolces here, that were removed or being copied in November, 1857; good I suppose in their way.

BORGHESIAN PALACE.

The best private collection in Rome; open every day, except Saturday and Sunday, from 9 till 3.

First Room.

1. Sandro Botticelli. Madonna and Child, with choir of Angels.
2. Lorenzo di Credi. Madonna, Infant Saviour, and St. John.
13. Perugino. Our Saviour.
- 27, 28. Called Petrarch and Laura.
34. Perugino. Madonna and Child.
35. Raffael. Himself by himself. Not like other portraits of him, but like his character in many points. The lips are well formed, but full and amorous; the whole face fuller of fire than usually given. Who it is, or was done by, is doubtful; but it is certainly retouched.
36. Fra Filippo Lippi. Savonarola. Melancholy, religious, firm.
43. Francia. Virgin and Child.
44. Francia (?). Maddalena Doni, as St. Catharine. Exactly the same face as we find here in the Tribune at Florence, by Raffael; except that here she looks two or three years younger, and that her lips are not so pursed nor her expression so prim. It is Florentine in manner, and the face well done. By whom is it?
48. Perugino. St. Sebastian.
61. Francia. St. Antony.
64. Francia. Lucretia.
65. School of Leonardo. Madonna and Child.
69. Pollajuolo. Holy Family.

Second Room.

5. Garofalo. Virgin and Child, St. Joseph, and St. Michael.
6. Francia. Virgin and Child, St. Jerome, and St. Catharine.
8. Garofalo. The Deposition. A fine picture, and well coloured, though the dead body has perhaps too green a tint.
17. The centre portion of Raffael's Leo X. Copied by a pupil.

20. Portrait of a Cardinal. Attributed to Raffael. Looks as much like Fra Bartolomeo.

23. Dosso Dossi. Circe. A very striking picture, mystic and ideal—one of the very best works of the Ferrarese School. Dosso Dossi has a fantastic vein quite his own: sometimes mythological as here; sometimes romantic, as in the carnival revellers in the Pitti Palace. His altar-pieces, too, are good, rich, and glowing: in the end wall of the gallery at Ferrara is perhaps his best.

25. Raffael. A fine portrait, though re-cleaned; called Caesar Borgia. It may be doubted if either Raffael or Cæsar Borgia had anything to do with it.

28. A copy of Raffael's Julius II. Perhaps by Giulio Romano.

34, 35. Andrea. Holy Families.

37. Raffael. The celebrated Entombment. Signed 'Raffael Urbinas, MDVII.' So it was painted when he was only twenty-four at the most, and is one of the very earliest of his pictures, in which he passes out of repose into dramatic action. Sir Charles Eastlake well remarks that 'the subject was new to the great artist, and cost him unusual efforts, as is apparent from the great number of drawings and studies for the picture still remaining.' The action of the bearers is a little too vehement, and is that of a man feeling his way in a new line, rather than of a finished master. The kneeling woman who holds up her hands to receive the fainting mother, reminds one of Michael Angelo; and seems to be borrowed from his Madonna (in tempera and varnish) in the Tribune. These three figures are all a departure from Raffael's simpler grace—an adoption of the more florid and contorted style, so grand in the hands of Michael Angelo. Where the sentiment of repose cannot be superseded, there Raffael is still himself, and the work is full of beauty. Our Saviour's body is very truly given, and the God-like head falls back with a genuine noble sadness.

39. Sodoma. Holy Family.

42. Francia. Madonna and Child. Very good.

50. Francia. St. Stephen. A beautiful picture of the first Christian Martyr; giving him a young face of great solemnity and patience. The colouring very beautiful throughout, from the deep tones of the rich robe to the faintly bloodshot eyes. The two columns are admirably painted; one broken low down. And for the higher qualities of a religious painting, the purest and most feeling

piety, it is very great indeed. 'Vincentii Desiderii votum, Francie (sic) expressum manu.'

There are a great many Garofalos.

64. A replica of the Barberini Fornarina. By Giulio Romano.

Third Room.

7. 8. Two Apostles. Called early works of Michael Angelo.

11. Giulio Romano. Copy of Raffael's St. John.

24. Andrea del Sarto. Virgin and Child, with the little St. John and Angels.

28. Andrea. Virgin and Child, and St. John. Showing the influence of Michael Angelo.

29. Andrea. Our Lord and St. John, with their Mothers. Dreadfully injured by cleaning and restoration; but the two children exquisitely beautiful in drawing and conception. Their attitudes are charming, especially St. John.

37. A good portrait. Author unknown.

40. Correggio's Danaë. A greatly admired picture, of questionable taste. However, it is certainly very clever, and the accessories good.

42. Bronzino. Cosmo I. de Medici.

48. Sketch for the now discoloured picture in S. Pietro in Montorio, by Sebastian del Piombo. The drawing said to have been originally furnished by Michael Angelo. The two styles would not amalgamate: the requirements of each excluded the other. Sebastian lost his own style without acquiring Michael Angelo's. He gave up much of his own luxurious softness, deep and solid, without gaining the fresh and broad effect of the other. On the other hand, Michael Angelo's drawing was fittest for fresco, and least of all was it fit for the slow loaded covering of Venetian colour.

49. Andrea del Sarto. The Magdalene. Really her character, though his wife's features. Tender and penitent.

Fourth Room.

2. Domenichino. The Cumæan Sibyl. A fine picture, though it does not lose much by engraving. The colouring is perhaps confused, and the nose (as often with Domenichino) rather red.

4. Ludovico Caracci. Head.

15. Guido Cagnacci. Sibyl.
23. Guido Reni. Head of St. Joseph. Very noble and unselfish; thoughtful, too, and tender. Colour mellow: not, as often, meagre.
24. Elizabetta Sirani. A sentimental Lucretia.
28. Annibale Carracci. Magdalene.
34. Annibale Carracci. Head of our Saviour.
39. Carlo Dolce. Virgin and Child.
46. Sassoferato. Same subject.

Fifth Room.

5. Gaetano. Holy Family.
- 11, 12, 13, 14. Albani. Four Seasons.
15. Domenichino. Nymphs of Diana Shooting for a Prize. The incident is borrowed from the *Aeneid*; and a similar feat occurs in *Old Mortality*, Shooting at the Popinjay. One has cleft the string; and just as the bird flies off, it is brought down by the arrow of the next. The picture is very clever, and shows great power, but it wants grace. There is, however, a pretty little couple of young things in the water.
21. Mola. Liberation of St. Peter.
25. Zuccari. Deposition.
27. Padovanino. Venus.

Sixth Room.

1. Guercino. Mater Dolorosa.
3. Sacchi. Giustiniani, a Librarian of the Vatican.
5. Guercino. Prodigal's return.
13. An excellent copy by Sassoferato of Titian's Three Ages of Man. Like an idyll of Giorgione's.
22. Baroccio. Troy in Flames.
23. A Venus. Author unknown.
- 24, 25. Gaspar Poussin. Landscapes.

Eighth Room (beyond the Looking-glass Gallery).

1. Mosaic portrait of Paul I. (Borghese), by Marcello Provenzali.
- 2, 3. Borgognone. Battle pieces.
33. Salvator Rosa. Landscape.
86. Mater Dolorosa by Marcello Provenzali.

Ninth Room.

Oddly shaped, contains Frescoes from Raphael's Casino, since called the Villa Olziati.

No. 3 is the most striking. Archers are shooting at a target, fixed before a Hermes, with the arrows of a sleeping Cupid. There is a sketch for it at Milan (see p. 101). The drawing is capital; and if distance and atmosphere are not to be considered, it is a very fine fresco.

Tenth Room.

1. Morone. Portrait.
2. Titian. The Three Graces; with blue landscape and a rosy sky.
9. Pordenone. Portrait.
13. Giorgione. David with head of Goliath. Fine, but repainted in parts.
14. Paul Veronese. Preaching of John.
16. Titian. St. Domenic.
19. Bassano. His own Portrait.
21. Titian. Love, Sacred and Profane, or Wedded and Unholy. A magnificent picture, full of allegory and meaning: but simply viewed as two figures, splendid; and in the noblest colouring. Two women are seated by a fountain, whose waters are stirred by Love. The one is fully draped, in white, with red sleeves; even her hands from excess of modesty are gloved, and her feet are in velvet shoes. Her right hand holds flowers, and her left is laid upon a vessel deep and covered. The vessel near the other is open to all, and can give but shallow draughts. She has thrown over her a crimson robe, and retains but a white cincture. In her left hand is a heathen censer; and on the marble below her are bas-reliefs of the end of lawless love, death at the lover's hand. Near her feet are fluttering butterflies, and a trunk clasped and broken by ivy; for she, too, is a parasite and sapper of strength, and she is

Lascivis hederis ambitiosior.

In the background on her side, is a licentious pastoral scene, and a hare hunted to her death by dogs and knights; while beyond is the fair false sea—

Subdola cum ridet placidi pellacia ponti.

On the side of Holy Love are a couple of rabbits, a group going quietly into a town, &c. The colouring is

throughout magnificent; the beauty of the nude figure is superb, and not one whit impure. The flesh-tint is very glorious, though parts (from a change in the varnish) a little yellow. Among the many points of contrast between this and Leonardo's Modesty and Vanity, is the general result; for in Titian's hands 'the strange woman' is too persuasively beautiful to leave the victory on the other side. I suspect a touch of humour, if not mockery, in the gloves and the rabbits; perhaps, in his heart of hearts he would have called the picture Prudery and Nature.

30. Gian Bellini. Madonna and Child. Very beautiful, and in fair preservation.

The best have now been seen; but there are still two rooms more.

Eleventh Room.

1. Lorenzo Lotto. Virgin and Child. With date M.D.
- VIII.
2. Paul Veronese. St. Antony Preaching to the Fishes.
3. Titian. Holy Family.
11. Aphroditè, by Luca Cambiasi or Paul Veronese.
15. Bonifacio. Our Lord receiving the request of the Mother of Zebedee's Children. Fine.
16. Bonifacio. Return of the Prodigal.
17. Titian (in old age). Sampson.
19. Venetian artist. Madonna and Child, with Saints. The blue tints are gone.
20. Paul Veronese. Venus.
33. Palma Vecchio. Madonna and Saints.
34. Pordenone. His own Family.
- 27, 29, 30. Gian Bellini. Portraits.

Twelfth Room.

- 1, 7. Vandyck. Christ on the Cross. Entombment. Both good, very clever.
15. Rubens. Visitation of St. Elizabeth.
19. Albert Durer. Louis VI. of Bavaria.
- 20, 24. Holbein. Portraits.
21. Rembrandt.
22. Paul Potter. Landscape with Cows. Good, though now cracking.
23. Backhuysen. A really fine Sea piece.
27. Vandyck. Marie de Medici.
35. Holbein. Portrait.

40. Gerard Honthorst. Lot and his Daughters.
 43. Cranach. Venus.
 47. Franck. Interior of his own Studio.

DORIA PAMPHILI GALLERY,

Only open from ten A.M. to two P.M., on Tuesdays and Fridays. The entrance is liable to change, but not the numbers of either rooms or pictures.

At present (November, 1857) one enters in the tenth room, which is small, and contains nothing but flowers, fruit, fish, and birds.

Turning to the right is the ninth room; chiefly inferior landscapes or sea pieces.

Eighth Room.

3. Caravaggio. St. John.
 14. Salviati. Deposition.
 22. Ludovico Caracci. St. Sebastian.

Seventh Room.

3. Salvator Rosa. Shore of a Lake, with fanciful rocks, scenery, and ruins. Figures in the foreground.

8. Salvator Rosa. Belisarius, now blind, in a lone country, with a stormy sky. The story of his blindness and his beggary, so forcibly embalmed in Marmontel's romance, has been accepted as sound and solid by Lord Mahon; but the critical Gibbon takes a less picturesque view of his misfortunes. But at any rate he was by far the greatest general of the Byzantine Empire—the very preserver of that empire, and the literature that floated with it; the first great soldier under the influence of Christianity; the most loyal of generals and the least vindictive of ill-used men; and yet by court intrigues he was falsely accused of conspiracy, imprisoned and impoverished. His life is full of pathos and interest; and this picture is conceived in the spirit of a true poet.

In a cabinet out of this room, before you go down the steps into the sixth room, is a bust of the present Prince Doria Pamfili; and another, by Algardi, of the celebrated

Donna Olimpia (Pamphili Maidalchini); a bull neck below an imperious face.

11. Turbaned Head, by Rubens.

Sixth Room.

8. Donna Olimpia. Giving us a pleasanter, but less vigorous, idea of her.

13. Carlo Maratta. Virgin and Child. Sickly.

24. Dutch Landscape.

30. Sketch of a Boy, by Vandyck.

32 & 33. Cattle pieces, by Roos.

34 & 35. Fire scenes, by Demarchis.

Fifth Room.

17. Quintin Matsys. Accountants, and a Peasant behindhand with his rent.

21. Beccafumi. Betrothal of St. Catharine.

22. Titian (in his early style). Holy Family, with St. Catharine.

24. A copy of the Giorgione, in the Belvedere at Vienna. Here naturally called a Giorgione.

25. Guercino. St. Joseph, with his rod that flowered.

Fourth Room.

1. Paris Bordone. Venus, Cupid, and Mars.

12. Head by Baroccio.

14. Luca Giordano. Man with skull in his hand.

34. The same picture that we have seen as 3 in Eighth Room. There is a porphyry bust, with bronze head, of Innocent X., by Bernini.

Third Room (small, and opening out of Second Room).

9. Madonna of Sassoferato. Hung in the bed.

13. Holy Family of Andrea. Behind a crucifix, and in bad preservation.

Second Room.

5. Gian Bellini. Circumcision. In bad preservation.

7. Marco Basaiti. Madonna and Saints.

13. Holbein. His own Wife. 'Et. sue 36, anno 1545.'

19. Guercino. St. John.
24. Francia. Virgin and Child.
28. Fra Filippo Lippi. Annunciation.
37. Copy of Titian's Magdalen.
42. Holbein. 'Etatis sue 40, anno 1545.'
80. St. Sebastian. Ascribed to Perugino, but not his.

In the centre is a fine centaur in rosso antico, found in Pompey's villa at Albano. Also two pretty little groups of children, by Algardi.

By turning to the left from the Tenth Room, you enter the Grand Gallery; and turning again to your left, you are in the

First Braccio.

8. Quintin Matsys. Two Misers.
9. Sassoferato. Holy Family. In his dainty manner, but with considerable merit; St. Joseph good.
13. Padovanino. Deposition.
14. Titian. A fine Portrait of an Old Man.
15. Andrea. Holy Family. Damaged and retouched.
16. Breughel. Creation of the Animals.
21. Copy of Guercino's Prodigal Son.
25. Claude. Repose in Egypt.
26. Garofalo. Visitation of St. Elizabeth.
32. Saraceni. Repose in Egypt, with an Angel playing and St. Joseph holding his music.
36. Flight into Egypt. Landscape by Gaspar, figures by Nicholas Poussin.
37. Andrea. Virgin and Child and St. John. Damaged and repainted.
38. Nicholas Poussin's copy of the nozze Aldobrandini, now in the Vatican library.
39. Tintoretto. Portrait. Coarse, but good.
45. Guido. Madonna adoring the Infant Saviour. Refined, but poor; sickly in every respect.
49. Paul Veronese. Cherub with a timbrel.
- On the opposite side, between the windows, absolutely nothing.

Second Braccio.

2. Ludovico Caracci. *Ecce Homo.*
3. Rembrandt. Faun.
14. Raffael. Two fine half-lengths, called Bartolo and Baldo. Slightly retouched, with hot colour on the cheeks.

17. Titian. A fine Portrait of a Man with a book. In Morone's manner.

18. Pordenone. A Judge, or Counsellor.

21. Vandyck. A Widow.

24. A copy of the magnificent Giorgione in the first room of the Pitti. Here, amusingly enough, called Luther, Calvin, and Catharine; and, of course, by Giorgione.

25, 30, 65, 60. Breughel's Four Elements.

31. Titian. Portrait of a Man with his hand on his sword.

34. Lorenzo Lotto. A Judge. Good, though stiff. An allegorical cherub is behind.

37. Rubens. His Wife (?).

40. Pordenone. Herodias.

45. Guido Cagnacci. Sampson with the jaw-bone of the ass.

Underneath this is a marble bust of the Admiral Andrea Doria.

50. Rubens. A Franciscan Friar, said to be his own confessor. Excellent.

52. Titian. Portrait of Jansen.

57. Titian. A Poet.

53. Joanna of Arragon. A subtle face, but of considerable beauty. Admirably done, and as likely to be Leonardo's as most of those set down to him: still, very doubtful.

56. Titian. A Magdalene.

61. Benvenuto Ortolano. Birth of Christ.

66. Garofalo. Holy Family.

68. Tintoretto. A Duke of Ferrara.

69. Correggio. Virtue crowned by Glory. A cartoon of great value, though so far from finished.

70. Possesses the same qualities—softness, grace, want of strength.

77. Holbein. Portrait of a Lady.

80. Titian. Himself and Wife (so called).

91. Titian. A Girl.

Between the windows,

22. Vasari. Judith.

25. Gian Bellini. Virgin and Child, and St. John. Good specimen, though overglazed.

Cabinet at the End (after the Third Braccio).

5. Velasquez. Innocent X. A superb portrait.
6. Emmelink. Deposition from the Cross; the donor kneels by. A pious face, without exaggeration of grief.
3. Bronzino. Gianetto Doria.
2. Sebastian del Piombo. Portrait of Charles V.'s great Admiral, Andrea Doria, the Genoese, 'Il Principe.' Not only was he the founder of his family, but the founder too of Genoese freedom that lasted till the French revolution. One of the few who have been great enough to refuse to reign. He has a resolute, stately face; prudent and honourable. The colouring is grey throughout, and solid.

Third Braccio.

- 1, 6. Annibale Caracci. Assumption of the Virgin. Flight into Egypt.
10. Titian. His Wife, they call it. Coarse and re-touched.
11. Bronzino. Macchiavelli. Striking face; but utterly unlike his bust in the Uffizzi at Florence.
12. Claude. The Mill. Extremely beautiful distance.
18. Annibale Caracci. Pietà. Very fine.
23. Claude. Temple of Apollo. Another landscape; splendid and serene.
26. Mazzolo. Portrait.
27. Giorgione (?). Portrait.
29. Paul Veronese. Lucretia Borgia.
30. Guercino. Endymion.
31. Fra Bartolomeo. Holy Family. Good.
35. Dosso Dossi. Catharine la Vanozza.

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Turning to your left, after passing through the ante-room, go down the left-hand wall of the first large room. Near the door,

Storm. By 'Tempesta.'

Italian copy of a Madonna and Child, with Saints, by Hemling.

Copy, by Poussin, of Titian's Bacchus and Ariadne, now in the National Gallery in London.

Titian. Sketch for his picture of Paul III. (Farnese) and his Nephews, now in the Borbonico at Naples.

Vandyck. Virgin and Child, with Saints. In his Italian manner, while under the influence of Titian.

Palamedes. Troops preparing to start; trumpeter in the foreground.

Titian. St. Jerome.

At the end of the Hall,

Vernet. Landscape.

Salvator Rosa. Landscape. And next it, also by him, Cats' Heads Squalling.

Pietro di Cortona. Copy of Raffael's Triumph of Galatea in Farnese Palace.

Salvator Rosa. Landscape.

Down the next wall,

Vernet. Sea piece.

Spagnoletto. St. Jerome.

Honthorst. A Singer, not unlike Beatrice Cenci.

Paul Veronese. Vanity.

Vandyck. A Lady of the Stewart Family.

'G. H. Harlow, 1818.' Wolsey receiving his Cardinal's Hat at Canterbury, from the hands of the Archbishop.

Bassano. Shepherds hearing of our Lord's birth.

Guido. Cupid. With a hard blue sea.

Titian's Vanity. And just below, also by Titian,

A little head of the young St. John. Very nice.

Claude. A beautiful view of Genoa 'La Superba.'

In the same room, beyond the two columns,

Cavaliere d'Arpino. A small Andromeda.

Bonifacio. St. Agatha.

Pietro di Cortona. St. Stephen, canonized King of Hungary.

Titian. Portrait of a Lady. With a little Bolognese lap-dog; the Skye-terrier of that day.

The Portrait Room

Contains few portraits of much interest or merit.

That of John Gibson is an exception.

Thorwaldsen, too; though his bust (also here), by Tenerani, the most eminent of his pupils, is more worth looking at.

There is above all a beautiful fresco of Raffael's, in fair preservation. Left by Wicar, a French artist, whose portrait hangs just above, and somewhat resembles George IV. The attitude and the drawing of Raffael's boy is charming; very natural and very beautiful. The face, too, is spirited, and the whole most taking.

The Third Room,

With Guido's Bacchus and Ariadne on the ceiling, contains the best pictures here; some from the secret cabinet at the Capitol.

Velasquez. Innocent X. (Odescalchi). A very fine portrait; the modelling of the face given with great spirit. Even the velvet is a choice bit of painting.

Titian. Calisto Discovered. There are no nymphs in the picture: merely six fat women, well-coloured, but some of the flesh too like rainbow tints. The subject and its treatment both strongly indelicate.

Guido's Fortune. Very celebrated, but flimsy in colour.

Copy of Titian's Tribute Money, now in the Dresden Gallery.

Concha. A Female Wisdom.

Guido Cagnacci. A very fine picture, by one of Guido's best pupils. The colouring is beautiful, and there is no immodesty. The action is unexaggerated: though, for the sake of beauty, her face has too much repose. Perhaps it is right: she is a Roman and pure matron.

Guercino. Venus and Cupid. Fine, though the colouring is monotonous.

On the wall on the opposite side is an unfinished picture by Raffael: St. Luke Painting the Virgin. Certainly nothing more than the drawing can be by the great

master, except some touches in the infant's and perhaps in the Virgin's face.

Paul Veronese. Susanna and the Elders.

Giorgione. A Portrait of Admiral Cornaro. The face entirely re-painted, and the whole showing no traces whatever of Giorgione, except, perhaps in the armour.

There is another picture, attributed to Tintoretto.



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